

PRESSER'S MUSICAL MAGAZINE

# THE ETUDE

FEBRUARY 1912

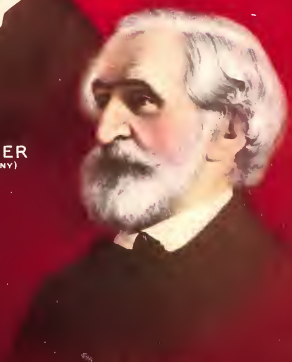
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"Publisher's Notes"

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It is thus thought, which is treated in the column opposite by the editor, was suggested to us by a working teacher with a large class. She has found that it is not possible to have every pupil subscribe to THE ETUDE for the whole year, although this is the best thing that a teacher can do for herself.

The plan is to use certain months in the height of the term, as a special set aside for the particular use of THE ETUDE in their teaching work and to insist that their pupils for that one month pay particular attention to THE ETUDE, one idea good enough to bring it to the lesson, and for the teacher to use that issue in the month's work. The plan suggests progress, production, enthusiasm and thus breaks the monotony. We think the idea good enough to mention here outside of any commercial aspect and from a business point of view the advantages are not all with the THE ETUDE.

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The Editors' Chat

A Great Pianist on "Art in Piano Playing"

A few years ago Mr. Harold Bauer came to America with only one engagement, that with the Boston Symphony Orchestra. He recalled that his whole venture would be a failure unless this one, the Ten Most Famous Events in Music, next morning the critics proclaimed him as one of the most artistic of all the pianists. Since then he has toured the United States many times with enthusiastic results. He has been THE ETUDE one of the very best interviews we have ever had the privilege to secure. It is comparable with those of Rachmaninoff, Busoni, Sauer and Eschmann, but in addition to this unless this one takes personal pains to introduce advice upon educational matters which will doubtless make this one of the most quoted articles we have ever issued. Mr. Bauer's ideas upon his phrasing are unique, and are based upon his experience as violin virtuoso, previous to becoming a piano virtuoso. This little educational talk is criss-cross full of bright helpful points, and will be one of the features of the March issue.

A Vital Article from a Distinguished Historian

Leopold, Rubinstein and Wagner all pay homage to the ability and erudition of Prof. Hermann Ritter, the most distinguished German musical historian. We asked Prof. Ritter to prepare an article upon the Ten Most Famous Events in Musical History." We wanted to give our readers a means for fixing the outline of Musical History in such a way that their historical recollection would prove most understandable and enjoyable. Prof. Ritter went about the work with the sincerity and enthusiasm that his made German generally famous the world around. The result is an article which you should read over and over again and then save for future reference. This article will be one of the many features at the March issue.

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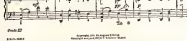
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# THE ETUDE

FEBRUARY, 1912

VOL. XXX. No. 2



## REAL WORTH AND MUSICAL SUCCESS



The opera issues of *THE ETUDE* have reminded us of the eternal and fortifying truth which teaches us that "real worth is the only thing that counts." You have read the admission of the great Caruso who has told *ETUDE* readers that applause and success are measured by the character of the singer's real merits. If he sings well the public responds. If his voice and art are not up to the mark the public is not responsive. Those singers and performers who imagine that the public is mistaken, and that it will continually patronize mediocre performances simply because the artist has had some "pull" or "influence" in securing opportunities are altogether wrong. When Adelfina Patti went to London in 1861 she applied repeatedly to the impresario of the Royal Italian Opera, but was refused an opportunity to sing. She knew that if the public once heard her, her difficulties would end. Consequently, she visited the office of the manager every day offering to sing for nothing at any time the manager chose. As she was then quite unknown, the manager gave her a part in an unimportant performance of *La Sonnambula*. Her triumph with the public was immediate and enormous. After that all was easy. If you have failed to succeed do not blame the public, or the manager, or the conditions, or the lack of advertising—blame yourself. Start at once to use your own intelligence in finding out where your deficiencies are and in determining whether it is within your power to correct them.



## THE NEW NECESSITIES



JAMES G. BLAINE is credited with saying: "The luxuries of today are the necessities of to-morrow." History is constantly working to verify this aphorism. When forks were first introduced, the common people guffawed at the nobility who ate with metal prongs. At one time baths, carpets, and lights were considered luxuries. The grandeur of a salon was estimated by the number of candles that were burned to illuminate it. One electric advertising sign on Broadway, New York, would make the thousands of candles in the great Hall at Versailles seem dim indeed. Light is no longer the monopoly of the monarchs. The very luxuries which the kings of other days fought to preserve are the possessions of the people. At one time an education was considered among the greatest of luxuries. Now education is not only free to the poorest child in America, but the child's parents are punished if they do not permit it to have this great necessity—education.

Within the memory of our grandparents music itself was thought to be a kind of a useless luxury, often a species of matrimonial bait designed to add to the charms of young ladies in quest of a soul mate. The piano was a piece of furniture which signified social caste more than culture. If anyone died, the piano was sealed for a certain period. Who would think of associating eating or reading with mourning? Music was not a part of the real life of the people. It was something quite alien to their everyday work. The very fact that it was regarded as a desecration to the memory of the dead proves this.

We have lived to see a wonderful change. Music once a luxury has become a most present necessity. According to alienists and psychologists it is very right that this should be thus. We need music as we need the air, the light, water, good food, the sheltering trees, the fragrant flowers. This is particularly so in our city life. Our men have come to work in iron towers and stone caves. Most of the things that are beautiful and fascinating in nature are beyond the city walls. City flowers are for the most part exotic.

Birds fly miles high in the air to keep away from the modern Geneva of smoke, gasoline, seething masses of struggling mortals. Yet the city is a necessity and this in itself has made music a necessity. The man or woman who serves in the profession of music is performing as important a duty as the physician, the banker or the clergyman. Let him realize the dignity of his work and assume the position that rightfully belongs to him.



## BLAZING THE WAY TO PROGRESS



SAVONAROLA, monk, puritan, teacher, despot and over zealous reformer, instituted the "burning of vanities" in the frivolous Venice of 1497. Crowds came to the public square with everything they could find that might be looked upon as useless or vicious. Bad books, cards, evil works of art, tokens of vice, all went into the flames. The next year the zealots carried the work to the extreme and many really valuable books and works of art were lost. Hawthorne, in his wonderful allegory, "The Great Holocaust," imagines a similar destruction of the worthless things of our life.

There comes a time in the careers of all musicians in which it is good to do away with the bad habits which stand in the path of progress. We know of one teacher who made a catalogue of all the things which she knew were obstacles and then determined to destroy the obstacles. One of her obstacles was the failure to examine the music she selected for her pupils sufficiently in advance to enable her to give an interesting lesson. Another obstacle was her failure to keep continually on the outlook for new pieces.

Did you ever think of the plan of having a kind of imaginary bonfire made up of the traits that are keeping you back? The way to success is not along your obstacles are and then blaze your way through them until you reach your life's goal. Think of the hide-bound traditions, habits of thought, and conventional customs which men like Beethoven, Gluck and Wagner had to feed to the flames before their roads were cleared for progress.



## MUSIC, THE COMFORTER



LAST week we heard one hundred crippled orphan children singing, and music had for us a new and sweeter meaning. The crutches, the bandages, the braces for the pains, the aches, the fears and tears were all wiped away for the moment by the wonderful magic of song. Smiling faces made it hard to realize that their cruel deformities really existed. Music, the comforter, had come.

Sometimes we think that the highest office of our art is to take the mind away from the perplexities, the griefs and the cares of everyday life. We agree with Shelley that "music when soft voices die, vibrates in the memory." Music is the anodyne of the world. When you are tired, and worn and worried; when the great problem seems harder than ever; when there does not seem to be any way out, take a little rest and go to your piano, your violin or your singing. This kind of a rest may bring the solution of your difficulties far quicker than hours of worrying. Psychologists are coming to realize that music has a utilitarian worth which in this age of tension is quite as important as bread and butter. When you fail to find mental comfort turn to music and the relief is almost sure to come.

"The still, sad music of humanity" of which Wordsworth speaks has been the haven to which many a world-worn soul has drifted to find rest, comfort and new spiritual development.

## Musical Thought and Action in the Old World.

By ARTHUR ELSON

### THE MODERN COMPOSERS OF HUNGARY.

In the French review of the International Music Society, Sándor Kovács writes on the young Hungarian school. The leader in this school was Hans Koessler, who exerted his influence as conservatory teacher at Budapest. The writer intimates that before this "few knew what a fugue was, or a consecutive fifth." Liszt, of course, was one of the Titans, but his career was passed mostly in foreign lands.

The pioneer composer of the school was Odon de Mihálovich, now director of the conservatory at Budapest. A pupil of Moritz Hauptmann, he was at first ultra-Wagnerian, producing an opera in 1880 and spending his time in exploiting the Wagnerian school, through his Wagner was perhaps known earlier in Hungary than in Germany. With his "Nixie," Mihálovich grew more independent of Bayreuth influence, and his symphony in G-sharp minor marked the maturity of his style and power. The writer says this work shows the grandeur of feeling found in Brahms, Bruckner and Franck. This is a title indefinite, but the work is evidently earnest.

Leo Weiner, now a professor of harmony, was self-taught except for a three months' piano course early in Szeged, and afterwards for orchestra, march, and dance, together with a leaning toward the Debussy school of sonority for its own sake. Weiner's E-flat string quartet, which followed, combined a modern style with almost savage strength. With his G-minor trio (1910) Weiner returned to the solid ground of musical architecture, and showed the ripe mastery of expression. Nothing in this is fettered by rule, however, and Wiener proceeds by brusque contrasts of themes rather than by the familiar methods of development. He has a keen and individual harmonic taste, and his modulations, like all his work, show decided individuality.

Ernst von Dohnányi, like Weiner, was a youthful prodigy, and his two quartets are full of variety and interest. Rated as a follower of Brahms, Dohnányi is rather a member of the school represented by Elgar or Paderewski, a school of intencé, almost hair-splitting earnestness. These men do sincere work, but in symphonies it is often too diffuse. Where Weiner begins gently and works up to a climax, Dohnányi starts in with intensity and tries to hold the pace. M. Kovács speaks of Dohnányi's symphony in D-minor as showing vehement pathos, virile force, and youthful spirit; but his standard is not that of a Tchaikovsky or a Liszt. These composers are often best known by their piano works and Dohnányi's Rhapsodies are a case in point.

The works of Weiner and Dohnányi have a persistent Hungarian suggestion about them, but it is not the Gypsy flavor. The writer disclaims all desire to call Gypsy music Hungarian. It belongs to Hungary, and perhaps other lands have made it famous; but it is not the music of the real Hungarian race. It has one striking scale, A, B, C, D-sharp, E, F, G-sharp, A. But the real Hungarian folk-songs have many other scales especially the pentatonic. The songs are more or less carried by the Gypsies, and Liszt championed the perverted style. "It sufficed," writes M. Kovács, "to take some popular themes, no matter from where, and to treat them in the Gypsy manner, with augmented intervals, wretched chromatics and crashes of noise, and the public would believe itself at Budapest." Now the composers have gone back to the real Hungarian folk-song. Bartók collected them in their true form, and the pianist Árpád Szécsényi tried to get their effects in his rhapsodies. But the game was really won by Bela Bartók and Zoltan Kodály. They went about the country gifted with keen musical intelligence and armed with phonographs. They passed months and seasons among the peasants, and gathered in that manner, rather than a fiction of a rare exception among the natives.

They found a variety of metres and rhythms, the pentatonic scale, and the remains of some of the medieval church modes, if not of the actual old Greek scales. They are writing a book in which they will surely prove that Liszt's rhapsodies should be called Gypsy and not Hungarian. Meanwhile they bring to the native theme in their compositions a style that is almost too modern.

### THE INFLUENCE OF EARLY ENGLISH MUSIC.

Still another article on English influence in music, this time by Johannes Wolf in the *Quarterly*. He begins just after ancient times, when the Ganges came into contact with the liturgy of Gregory the Great. Under Winifred the Gregorian Tones were taken from England to Germany. Many Irish monks became musical leaders on the continent, one of them, St. Gall, founding the famous monastery named after him. Alcuin, at the court of Charlemagne, was another Irish authority on music. Scotius Eriugna made a report on the primitive Organum as early as the ninth century, says the writer. The Organum was at first a crude succession of empty fifths and fourths. Guido allowed one voice to start with another and move up in oblique motion until a fourth above the first. But in England to develop a new Organum including contrary motion also. John Cotton was the leader, and a manuscript of this system called the Winchester Troper dates back at least as far as 1100. Systems of thirds or sixths were called the Gyntel or Fauchon. The freening of restrictions gradually allowed true polyphony to develop, and the writer believes that it arose in Wales. Meanwhile there must have been an early school of popular music. The bards with their harp-tunes lived in both Caer and Welsh times. We find King Canute improving a song, moved by the distant singing of the monks of Ely at sunset. By the year 1215 English music was well developed as is shown by the well-known round of about that date, "Sumer is Icomen in." Nothing so essential is found in other nations until centuries later. In the 14th century Paris was considered the leader, but Norman France was then a part of England. Thus Jean de Muris, of the Paris school, who wrote the "Signum Musicale" in 1322, was not a teacher at Oxford. He regrets the good old days of the preceding century, probably referring to the English school of "Sumer is Icomen in." In the fifteenth century John Dunstun kept England in the lead, just as Purcell did in the later days with counterpoint that the English were the most accomplished in music of any people; and German musicians came regularly to England to study until the end of the 17th century. In the same magazine Angel Haemmerich has an article on Denmark's debt to England in that century. Bach and Handel then came on the scene, but even then some English influence helped to shape the latter's oratorios—a healthier influence than Italy exerted on his opera.

### MUSICAL NOVELTIES.

Among the foreign novelties, perhaps the most successful is Kienzi's opera "The Ranzano," dealing with the Swiss guards at the Vatican, and the Swiss revolution. Another popular work is Bitner's "Der Bergzige," showing Austrian mountaineers resisting the Bishop of Salzburg. Other German operas are "Der Freischütz," by Karl Weis; and "Das heisse Eisen," by Hans Engel; the latter on a play by Hans Sienkiewicz. A violin concerto and a comedy overture. In Italy, Sonzogno will produce new works by Orfèe, Serpelli and Giannetti. Barcelona will hear "Thianni," by Moore; who now works for Madrid; are San Felipe's "La Real Herencia" and "Amor y Libertad," by Ernesto de Arana. "La Perle" by Dukas, is now published. The Peri who dwells at the end of the earth, is robbed of the *Amore* and immortality by King Solomon, but she revenges herself by giving him the fear of death. The ballet "Bacchante," by Leon Delcroix, will be heard (and seen) at Ghent.

In the instrumental field, Dresden enjoyed sympathy by August Halm and Ewald Straesser, while Joseph Lauther's violin concerto was given at Zurich. Reger's new string quartet, Op. 121, is held above his usual standard, except for a slow movement. A Scherzo by Erwin Lendvai pleased

at Altenberg. Prince Joachim Albrecht of Prussia has finished a symphonic poem on Bäcklin's picture "The Isle of the Dead." Ion Buchmanoff's work on this subject will be hard to surpass. Paris has enjoyed a symphony by Louis Thirion, three Rumanian ballads by Bertelin, and a symphonic poem by Ingebrigt called "Pour le jour de la première venue du vieux Japon." This takes the prize for length of time. It seems that when the first snow came in old Japan, it made a holiday and welcome in this subject.

Warsaw had some new stage business in "Carman." Russian soldiers were borrowed for the opera boxes, they lined up and saluted him in one of these was vastly amused and the general laughed as heartily as anyone. A more serious event was one. The audience was horrified, but she came the prompter's box. She had fallen through

Strass is reported ill. Investigation shows that he directed a festival of his own music at Hague.

### THE PROBABLE ORIGIN OF SYNCOPATION.

Many people have difficulty in understanding the significance of syncopation, whereas it is really little more than a temporary displacement of the regular meter. For instance, if the time signature or meter is four-four, or four quarter notes to the measure, the main accent naturally falls upon the first beat of the measure and the secondary accent regularly falls upon the third beat of the measure.

Now let us suppose that a measure ends with a quarter note and that this quarter note is tied over to the first quarter note in the next succeeding measure.

EX. 1.



This virtually robs the second measure of the accent which would have fallen upon its strongest beat if the note had been played upon that beat. To the person strongly felt. A syncopation of rhythm, this loss is very begins after the commencement of the note continues into the following beat, as at (a) in Ex. 2 and is pattern:

EX. 2.



In playing the above the performer should feel firmly regular accentuation is disturbed. It must always be like an irregular design on a very regular background.

A leading English authority, Dr. Ralph Dunstan, in his *Cyclopedia Dictionary*, says "The term syncopation from the practice of 'cutting off' the notes in early notation." This, instead of writing a quarter note and tying it over to the next measure it was the custom to write a phrase such as the above (Ex. 1) in the following manner. Note that the metre is changed from four-four to four-two.

EX. 3.



The art of music is the wealth of modern times as well as the pride and greatness of our day. It is essential in the development of the few centuries and its position appreciated for ages to come.





## Some Embellishments Which Perplex Piano Pupils

By the Distinguished German Musical Savant  
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the  
Leipzig University

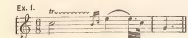
Dr. Carl Wilhelm Julius Hugo Riemann, now regarded throughout the world as one of the most distinguished and erudite authorities upon musical theoretical subjects, joins the long list of eminent musicians who have honored the music teacher, student and music lover of America through contributions to THE ETUDE. Dr. Riemann was born at Sprottau, near Auerbach, on July 27, 1849. He was a pupil of Reineberger, Frankenberger and Barthel and a student of law, philology and history at the University of Berlin and Tubingen. In 1870 he became a student at the Leipzig Conservatory. He won his degree as Doctor of Philosophy with a dissertation from the University of Göttingen in 1873. He became a lecturer at the conservatories of Leipzig, Bielefeld and Auerbach. In 1897 he became a lecturer at the Leipzig University. He wrote his musical compositions in his earlier years. His best books were in Riemann's Dictionary, which has passed through many editions.

It is a familiar fact that embellishments which are not written out definitely in rhythmic values, but are indicated either by abbreviating signs (*tr* or  $\sim$ ) or by very small notes placed without fixed time value in the measure, are usually a troublesome matter to lovers of music who have not had professional training, and for that reason either are not clear as to the meaning of these ornaments or else are embarrassed in trying to arrange them properly in the measure. The following simple directions are intended as an aid for them in their perplexity.

We shall wholly disregard signs that are antiquated and obsolete. Fundamental historical study is essential to the correct understanding and proper execution of the embellishments that occur in compositions by the French classicists of the eighteenth century, and in those by the English virtuosists of the seventeenth century. When works dating from those earlier periods are prepared for publication at the present time it becomes the duty of the editor to substitute modern ornament signs that will be immediately understood, and will correctly express the meaning of the ancient ones; or else it behooves him to write out in full the more complicated ones. But the embellishments which rose in the classical period following the time of Bach reveal quite a different case, inasmuch as the compositions of Haydn, Mozart, Beethoven and of the more recent composers can usually be printed without any considerable alteration of the ornaments, since those ornaments less commonly in use are generally written out by the composer.

### THE TRILL AND ITS PROPER EXECUTION.

The trill (*trille*) is the most important of the embellishments. It is indicated by (*tr*), with or without an appended wave-like line  $\sim$ , for example, the trill in the *Adagio* of Beethoven's Sonata in G major (Op. 14, 1):



The trill begins on the note for which it is required (the note immediately over or under the trill sign) and continues as a rapid and regular alternation of this note (known as the principal note) and the note next above, which is known as the auxiliary note. This auxiliary note always conforms to the key signature, that is it is the next note above in the scale of the piece you are playing. Hence, as our example is in the key of C, and the principal note is C, the auxiliary note would be D, a whole step above C. If the trill had been upon E, the auxiliary note would have been one-half step above E. If the key of the piece had been different, let us say A flat, with four flats, and the trill on C the auxiliary note would have been D flat, one-half step above C, but the next note above in the scale of A flat.

The rapidity of the trill depends upon the rapidity of the tempo of the piece and upon the technical capabilities of the performer. In all cases the alternation must be regular and the number of notes made proportionate to the number of time units indicated by the principal note. In the case of this example from Beethoven a moderate degree of rapidity is advisable, namely four thirty-seconds to each eighth note of the accompaniment.



The amateur can wholly ignore the old rule that a trill must begin on the auxiliary note. When the modern composer desires this form of trill he writes a short appoggiatura. This short appoggiatura, sometimes called *acciacatura*, is a small note with a stroke through its head, at the beginning of the trill. This expedient is also employed in modern editions of the classics. When the trill is to begin on the auxiliary note as shown by the short appoggiatura, instead of the first two auxiliary notes, it is best to play three (a triplet). Our example above is thus simplified, and begins as follows:



When a trill is required for a note of short value it is best to play a triplet instead of a single note, and so make only one alternation between the principal note and its auxiliary, as, for example, in measure 25 in the *Finale* to Beethoven's Sonata Op. 2, III:



A trill must always end on the principal note except when some form of "alter-note" (*verlängertes*) is shown by small notes, written at its close, for instance:



At the present time such passages are more usually written in the following manner:



because, after one has become accustomed to the regular use of the alter-notes of the trill it is an easy matter to fall into the error either of reading the small notes falsely or else of supposing some mistake on the part of the printer.

The normal alter-note to a trill is written in small notes at the close of the trill (the same as in our first example), and calls for a single alternation of the principal note and its auxiliary note below, therefore, for a trill upon C, a conclusion by means of an alter-note would be B C. But let it be remembered that, as a rule, the written principal note is played on the accented parts of the measure, and, therefore, upon the several eighths or sixteenths, respectively; and, furthermore, that the fifth note from the end of the trill should be the first note of a triplet, while the last five notes, divided into three notes and two notes, respectively, make the proper ending with an alter-note. This may be exemplified as follows:



In this way the alter-note is made much clearer.

It may be stated that, as a rule, every long trill has an after-note, even though it be not indicated. But the after-note is incorrectly used when a note of short value follows the trill, as, for example:



and in both of the instances in the fifth example given above.

Chain trills and leaping-trills, such as:



only take an after-note at the close, that is, at the point where the chain ceases.

The less-qualified player is particularly cautioned when playing trills not to overdo the matter, and exceed his strength, lest, as far as possible, without forcing himself, he should execute as many notes as he can do most conveniently, striving before all else to make his rendition perfectly smooth and wholly free from anything disturbing to the even flow of the tones.

A number of accidentals ( $\flat$   $\sharp$   $\natural$ ) are used in connection with the sign (*tr*), and these always affect the one or the other of the auxiliary notes. For example:



A trill is never used in any interval other than a major or minor second. In the last instance in the above example the trill is upon B flat and C, and even though the accidental were omitted, C sharp would not be played. As after-note the under auxiliary note conforming to the key of the composition is always understood. In the following example, however, which is in D minor, with B flattened, the augmented second, C sharp and B flat, would be impossible. The after-note of the trill on C sharp would, therefore, descend a B natural, thus:

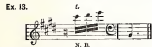


The double trill makes even higher demands upon the ability of the player than the simple trill, for the reason that the less advanced player may have to be satisfied with a trill in only one of the two voices,

or else play both voices as a short, inverted mordent, called in German a *pralltriller*, for example:



In a great many cases, and especially in modern music, when the trill-sign is written over notes of short value, it is also practical to play this as an inverted mordent, and often the inverted mordent is the ornament intended by the composer, as at the close of the *Adagio* movement in Beethoven's C major Sonata, Op. 2, III:



(The second section of this article will deal with the mordent, the *trill*, the *appoggiatura*, etc.)

### SELF-EXPRESSION IN MUSIC.

BY EDW. BAXTER PERRY.

(The following stimulating article by the eminent American pianist, Edward Baxter Perry, an interested layman, "Self-Idol, Uplift and Inspiration" number of THE ETUDE, and "The Culture of Music" was omitted because of space restrictions.—EDITOR'S NOTE.)

Many persons who play fairly well compositions on which they have been carefully drilled by the teacher both in technique and interpretation, as well as many who read well at first sight and give a reasonably good idea of the character and content of the work have no conception of the way such a work comes into being or why it was written.

The best, quickest and most practical method of getting such a conception, of realizing the composer's aims, judging of the relative success of his efforts and understanding the possibilities and limitations of the material with which he has to work, is to try it one's self, no matter how primitive and inadequate the first attempt may be. In other words, if you would learn fully and easily to understand and thereby to interpret correctly why other people have composed, begin, at once, by trying to produce compositions yourself. At first, of course, you must work in the simplest way and in the shortest possible forms, and if you have any creative ability latent within you this is the quickest, in fact, the only way to develop it, and it will grow with a rapidity that will astonish you.

#### MUSIC IS A LANGUAGE.

Remember that music is a language. Primarily, of course, the language of emotion, but also, secondarily, the language of thought of fancy and, by means of symbolism, of description and narration.

If you would use it as well you must not only study its elements, its grammar, so to speak, and become familiar with the way others have used it in the past, but, above all, you must use it yourself for the purpose for which it was intended, namely, the expression of the thoughts and moods in your own brain and heart.

At the first attempt it may seem difficult, well nigh impossible, but persevere. You will find it after a little much easier than it appears.

Start with some very simple, concrete emotion like sorrow or joy and try to express it on the piano in one phrase of four or eight measures, the shorter the better at first.

We do not expect the student of English composition to begin by writing a novel or a five-act drama, but by expressing some thought, or describing some scene, in his own words, simply, briefly but clearly.

We do not ask the beginner in the study of painting to try a picture of the battle of Waterloo or to copy some small, simple thing in nature like an oak leaf or a pansy blossom.

Do not attempt to make a concert piece for the piano and not discouraged because you are not yet creatively well, but fix clearly in your mind the idea of a mood which you are to express; then try with a few chords or a short phrase of melody with suitable accompaniment to embody it so unmistakably that a person in the next room will understand what

you are trying to say in music without being told. A few, seemingly obvious, suggestions as to the *modus operandi* may, nevertheless, be of aid to the beginner.

#### SELECTING THE KEY.

First: Select your key deliberately and with intention in reference to its fitness for the purpose you have in view, just as the painter chooses his colors to meet the demands of his intended subject. It would not take time to paint a morning, or red for the summer sky, and he would not pick up anything at random and try to make it serve a given purpose. He must select carefully, using his judgment. Every key or tonality has its own peculiar character and tone-color; is specially adapted for the expression of certain moods, and wholly unfit for others.

Speaking in a general way, the major keys are the brightest, most cheerful, especially those in sharps. The majors in flats are more tender and subdued in color, better suited to the expression of tranquil and pensive, but still quietly happy moods. The minors express varying degrees of sadness, despondency and despair.

Your key decided upon, bear in mind that you have three elements at your disposal, and only three: rhythm, melody and harmony.

Each of these has a distinct and independent means of expression, and these three combined form the sum total of the composer's resources in the invention of the all but infinite variety of effects within the scope of tonal art, emotional or descriptive. Rhythm is the simplest of these elements, the easiest to grasp and always the first to be utilized.

The rhythmic evolution of the primitive races the instruments of percussion, like the drum and the tom-tom, antedate all others in history. A slow, monotonous rhythm suggests, and produces, depression, physical and mental. A more rapid and varied, more complex, cadence and causes elation, excitement, courage and gaiety.

Melody comes next in the development of a race or an individual. It was suggested and based upon the inflections of the human voice in prayer, in delight, in pain, in sorrow, in joy, in glad, exaltation; falling in disappointment, sadness and pain. The gradual sinking in semitone intervals especially indicates longing and distress.

Harmony is the last to be evolved, the most complex, the richest and most varied in its possibilities, but for that very reason the most difficult to command for the novice.

A careful study of the relations and possible combination of these is, of course, a great help in acquiring a mastery of this most important of resources in musical expression and a study of established and well defined musical forms gives greater insight into the art of the composer, any more than the study of syntax and prosody will make a poet. Only familiarity, bred by constant, practical use of musical material, unusual symbolism, and familiarity with melody any real capacity in the line of self-expression.

#### THE CAPACITY FOR SELF-EXPRESSION.

You may study grammars and dictionaries all you please but you will never learn to speak any language fluently until you begin to hear it spoken and try it yourself in daily life. The same is absolutely true of music.

If you would compose, begin by composing. Learn the possibilities of the art and your own limitations by practical experiments, then extend and enlarge.

When you have found that you can express a single, simple emotion clearly in a few measures, try something a little more complex, a somewhat longer form, fear or sadness changing to relief or joy, happiness suddenly clouded by grief, despair brightening into the dawn of hope. Then, later, try something in a more concrete and realistic form, such as a rocking motion, the dip of the oars and splash of the waves suggested in the accompaniment, and little embellishments: the general mood indicated by the character of the melody and the harmonic coloring.

Try to imitate the ripple of a mountain stream, the sigh of the wind, the fall of rain, the great Atlantic rollers breaking on a lonely beach, the fitter and crackle of a camp-fire followed by an Indian war-dance about it. In short, anything that your fancy indicates. Try, not once but many times, in different

ways. Test your powers and the latent possibilities of your instrument and feel the delight (and there are few greater) of seeing both grow. Dig, diligently, deep into the secret depths of your being and see if you may find a vein of the precious stuff of which genius is made, for it is made, not given or flung at one's head.

#### LEARN THE REAL SIGNIFICANCE OF MUSIC.

The material must be there, of course, if anything important is to result, but will never see the light through darkness of the laborer, who delves for gold and finds nothing, with infinite toil. It has been said that "Genius is inspiration and talent is perspiration," but I venture the assertion that there is no difference between them except that there is and that fame like daily bread must be earned by the sweat of the brow.

If you fall of achieving fame, or even of producing art-works of real merit by the process outlined, you will at least learn the significance of music as a means of expression, will be able to appreciate what others have written and to play like an intelligent being for the sake of bringing out what is in the inflections of the teacher in a phrase learned by rote.

#### AN INTERESTING GAME.

Let me, in this connection, suggest an interesting and helpful exercise, or, if you will, a musical game, for use at meetings of musical clubs and gatherings of classes of piano students.

Let each person present a written copy on a slip of paper some thought or emotion or scene to be expressed and label alphabetically. "Six turns" or lots, or, if you wish, as he goes to the piano, take a slip from the box, without knowing, or turns to play from that slip, as well as to take a moment for reflection and then extend on the slip in short improvisations and let the members of the audience suggest suggestions on the slip drawn; then extend and let the producer of the impressions and compare the original power of stimulate and develop the perception and discrimination of the player, but not the right.

If the improvisations are found to be too difficult in the main, but let the slips be written and distributed at once meeting and the playing done at home and at leisure a chance to prepare at the desired thought or mood.

#### A NOVEL TEST.

Another practical plan for testing self-expression, especially if one is pursuing it along this line, I may be pardoned a little egotism to quote (of my recent book "Stories of Standard Teaching of moderate difficulty with which you are not familiar" I have tried to explain this you are not familiar, or mood described, then try, for two weeks, Memorize or write down the final result, then get your production, study it carefully and compare it differs or falls short, in detail, and compare it with the model by Schumann, Mendelssohn or whomever you like. See what this means he uses for the composer may be affected, the precise reason for the required end of form, harmony and rhythm, and the stimulus for the imagination, fresh material to work on, and a definite model to strive towards. Like manner, and, if you have any other compositions in a way to surprise and you will awaken the ability at talent. If you can submit your beyond the expectations for correction and criticism to some good teacher, you would be a great help, but unfortunately you will find most teachers of composition more interested in the form than the content of your work.

It has been charged against the musician that he is far too prone to talk more than all the time. Remember the occasion of Sydney Smith regarding Maudslayi, "He has occasional flashes of silence that make his conversation perfectly delightful."



# The Conflict of Speech and Song

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London



VON WEBER



GLUCK

## SPECIAL EDITORIAL NOTICE.

THE EDITOR desires to present its readers with a series of articles reviewing the progress of opera from its beginning to the present time. Owing to the fact that the presentation of these articles in any one issue would make impossible the variety which we deem all essential, we have decided to issue them in four consecutive numbers. All have been written by authorities of the highest standing and all are equally interesting and instructive.

## THE BEGINNINGS OF OPERA.

By HERBERT V. FENICE.

This article appeared in the first of our two opera issues, published last month (January). It discussed the development of the opera down to Lully and Gluck.

## MODERN ITALIAN OPERA.

By LOUIS C. ELSON.

will form the third installment of the series and will be published in the March issue. It contains the most fascinating chronological notes this eminent critic and educator has ever written and will prove profitable reading to thousands of ETUDE readers.

## MODERN FRENCH AND GERMAN OPERA.

By ARTHUR HAZARD.

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April and contain the historical and critical discussion of the subject about which many of our readers have been writing us for years.

## THE CONFLICT OF SPEECH AND SONG.

By FREDERICK CORDER.

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. No writer is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presents the most plain and clear of the subject (Gluck to Wagner) in the present issue.

That above title sums up the history of Opera during its whole extent of three hundred and ten years. For what is an opera? A stage-play set to music, you will reply. A vain attempt to set a stage-play to music would be a more truthful definition. For even in the most exceptional and remarkable instances it cannot be noticeable that each of the two arts, Drama and Music, has suffered by the union. Each has had to give up something and has injured the other in order that their union should become possible. For, you see, the difficulty is that the poetical parts of a play are the least vital to the plot, yet it is just these that yearn for musical expression. The necessary explanations of the drama, on the other hand, cannot be really sung, but merely declaimed; they demand then either recitative or spoken dialogue and either way are hostile to musical interest. One opera is lyric and thought teaching with melody and depicted for its noble plot. Another is dramatic and the complaint is that it has no tunes. The public alternately inclines to each form of art, but the difficulty seems insoluble.

It is my purpose here to describe the various phases of this amicable contest, this striving for an impossible ideal, dealing principally with the men who have really endeavored to fight against the dead weight of tradition and dull convention, which has always seemed the bar to progress. We shall see as we proceed whether this be a correct idea or no.

## PRIMITIVE OPERA.

Musical historians tell us that the first real opera—Perr's *Eurydice*—was the outcome of an attempt on the part of certain young Florentine artists to reconstitute Greek tragedy, this attempt lasting from about 1590 to 1600. The tradition is that Greek plays were either entirely or at least in part declaimed to music, as the Chinese plays are still. Upon what plan or principles the Greeks proceeded we can now never know, but the result was doubtless pretty much what it is on the Chinese stage and therefore wholly unfitted for modern ears. Perr's opera, portions of which are quoted in various histories, seems to us now a very dated affair, the verses being declaimed in the dullest of recitative with occasional interludes for the orchestra in the form of mild mimics or country dances. If the libretto, regarded as a play, had any merit, this was only obscured by the music; if the music had any interest it was constantly interrupted by stage requirements. After several efforts of a similar kind had been made there came one of those rare minds in which the intellect dominates the musical sense and thus pushes art out of the rut in which she is so apt to move.

## A BARE MUSICAL INNOVATOR.

Claudio Monteverde (1568-1643) has been exaggeratedly called the Father of Modern Music. His claims to that title rest upon the statement made by learned antiquaries that he was the first to employ unprepared dissonant music, (which statement is not literally true) and the first to invent orchestral effects (about which there is no doubt whatever). As regards his first claim the truth is that for a couple of centuries the scientific side of music had been successfully practiced by the church musicians, still counterpoint had degenerated into a dull and meaningless formula. There was bound to arise some man who would be sufficiently ignorant or careless of tradition to attack it from the outside and thus strike out a new line. Monteverde's so-called innovations seem to us now little more than the mere blunders of an energetic, but not very skillful student. They are, in fact, on a par with the harmonic credulities that disgrace Wagner's earliest attempts. But, as in this case, they are the outcome of sincerity, of the man whose feelings are in advance of his methods of expression. Mark Twain once felicitously advised a young aspirant to fame to "keep his feelings where he could reach for them with a dictionary."

This was just the advice that Monteverde needed. Still, in his operatic attempts he had the brains to see, what all his fellows had overlooked, that to keep an audience interested in a whole long opera there must be varied interest in the music. Now music at this period was not sufficiently developed to be capable of much real variety. All he could do, therefore, was to enhance the dismal recitative and mild country dances by occasional harmonic shocks and by using all the different instruments he could get as a corrective to the monotonous "basso continuo." For even he had not the temerity to break away from the old and to hasten for a full 150 years longer. But Monteverde, having the advantage of royal patronage, was able to disregard expense and to dazzle the eye as well as the ear in his brilliant productions. Unfortunately the spectacular element is

one which appeals only too well to the ignorant public.

Opera came only a superior kind of masquerade, attention was easily diverted from the main point, the structure of the music. Accordingly we are not surprised to find that Monteverde's successors operatic music quickly reverted and became a mere ballad concert sung in costume on the stage. Such was the opera of Scarlatti, Handel and Porpora. Pedantry and formality resumed their sway than ever, dictating the number of characters and the kind of songs each was to sing, while the brainless composers submitted smilingly and did exactly as they were told.

In England alone there arose one splendid composer, Henry Purcell (1658-1695), who under happier circumstances might have swayed the world; but England was—England, and Purcell died young. He had the true dramatic feeling; his operas, or rather musical plays, are only a superior kind of masquerade, but now and again you come upon a piece of declamation or a dramatic chorus which might have been written today. It is characteristic of our nation that not until quite recently has the attempt been made to print all his MSS. During the 250 years that they have been neglected of course many have disappeared, and any way it is too late to do him justice now. But Purcell's declamatory recitative is second only to Wagner's, and the dramatic scenes entitled "Sam and the Witch of Endor," and "The Complaint of Job," rise to an astonishing degree of power.

## GLUCK'S INFLUENCE.

After nearly a whole century, during which the song writers had it all their own way, arose another intellectual musician who felt that in Lyric Drama the recent must not be on Lyric but on Opera. This was Christoph Willibald Gluck (not Gluck, as the amateurs love to write it, who began like most, by being quite conventional, but owing to the failure of a week which was a mishap of all his best stock, he was led to ask himself, like Sir Isaac Newton with the apple, "Why an opera falls to the ground?" It could not be the fault of his music; so he was led to turn his attention to libretti, which up to that time had been purchased just like music paper, and as little valued by composers. One Metastasio, court poet, had almost the monopoly of their production and he told that many of his books were set by forty or fifty different composers, so he must have made a good thing of it. The brilliant idea of trying some one else occurred to Gluck and a gentleman named Calebbini supplied him with a libretto on the eternal subject of Oedipus. It seems to me that much of the success of this opera was owing to the sincerity and excellence of this book. It is not perfect, the foolish classical tradition of making the opera a mere commentary on incidents which are not presented to the audience, still lingers and checks sympathy, but the composer allows himself some freedom in the shape of the numbers, occasionally dispensing with the due care so fatal to dramatic effect. Gluck tried to be dramatic, that was his greatest merit. I consider that his actual merits have been rather exaggerated—notably by Berlioz, who thought he had discovered him—and that his intentions were in advance of his achievements.



The Etude Gallery of Musical Celebrities



William Vincent Wallace



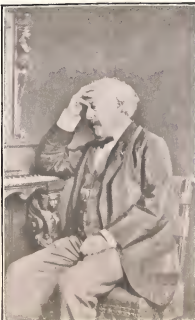
G. L. P. Spontini



F. von Flotow



Jean de Reszke



Stephen Heller



Franz Lehar

## HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHS

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of *The Etude* for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-two of these instructive portrait-biographies have already been published.

## FRIEDRICH VON FLOTOW.

(Flo'-toh.)

FLÖTOW was born near Mecklenburg, and died at Darmstadt, January 24, 1853. He was the son of a German nobleman and was educated for the diplomatic service. The love of music, however, proved too strong for him, and when he went to Paris in 1827 he yielded to his musical aspirations, and became a pupil of Reicha. The Revolution of 1830 drove him away for a time, but he soon returned to Paris, and produced his first attempts at the houses of his aristocratic friends. His first operatic success in public was a work entitled *Le Vaisseau sans Mât*, produced at the Théâtre de la Renaissance, 1839. It was afterwards re-written and produced in Hamburg, 1845, and became a popular favorite in Germany. Several operas and ballets followed with varying success. The best known of his works are the operas *Sirafella* and *Martha*. *Stradella* was originally a short lyric piece, and was afterwards enlarged into operatic form, and achieved great popularity in Germany, though it failed in London, and was never produced in Paris. *Martha* is the best and also the most popular of all his works. It was produced in Vienna, 1847, and quickly spread all over the world. In 1856 Flötow was appointed lieutenant at the Court theatre, Schwerin, a post he retained until 1853, when he returned to Paris. In 1858 he moved to the neighborhood of Vienna.

(The Etude Gallery.)

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## GASPARO LUIGI PACIFICO SPONTINI.

(Spont'-ne)

SPONTINI was born at Majolati, Ancona, Nov. 14, 1774, and died there Jan. 24, 1851. He studied at the Conservatory, Naples, under Sedi and Tritto. His success as a composer also won him valuable assistance from Ploccini. He won distinction in Naples, Venice, Rome and elsewhere as an opera composer, and then proceeded to Paris. Here he found that the facile Neapolitan style of opera was regarded with some contempt, and he named Mozart and Gluck his models. This resulted in the production of *La Vestale*, in 1807, and he became a great favorite. Napoleon and the Empress Josephine encouraged him in his work. *Ferdinand Cortes* proved almost as successful as *La Vestale*. He became director of Italian Opera, 1810-12, but was dismissed for "financial irregularities." The post was restored to him by Louis XVIII, but he sold it to Cambiaggi. His last year in Paris (1819) witnessed the production of *Olympic*, a work which failed at first, but after much revision became a great favorite. From 1820 to 1841 he was in Berlin as court composer to Frederick II. Spontini became a brilliant figure at the German courts. After the death of the Emperor he was superseded, narrowly escaping imprisonment and disgrace. In recognition of his past services, however, he was pardoned and well pensioned.

(The Etude Gallery.)

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## WILLIAM VINCENT WALLACE.

WALLACE was born at Waterford, Ireland, July 1, 1813, and died at the Chateau de Bergen, in the Pyrenees, Oct. 12, 1865. The family migrated to Dublin, and Wallace soon became known as a violinist, organist and conductor. He went to London in 1835, and for a time lived adventurously by sea and land. In 1845 he found himself in London. He was written and produced at Drury Lane the same year, and established Wallace's reputation. Other operas followed, but in 1846 he was in charge of a concert in Germany (Frankfurt). Fourteen years music was in great demand, little of it now remembered, though his first *Polka de Concert* and the piano arrangement with us. He was invited to write an opera for Paris, but his eyesight failed him, and he undertook another trip to North and South America. He lost a fortune in New York, but made another by concert work, but returned to London in 1853. His *Luella* was produced at Covent Garden in 1860, and was followed by other operas, now mostly forgotten. Wallace had remarkable gifts as a composer, but suffered from a "fatal" many works of no permanent value. His success to a great extent. His beautiful *Marianna*, however, will always delight lovers of simple melody.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

## FRANZ LEHAR.

(Lay-har)

LEHAR was born April 30, 1870, at Komorn, Hungary. He received his musical education at the Prague Conservatory, and from there went as concertmaster to Eibelfeld-Barmen. Subsequently he became a military bandmaster, and served with many infantry regiments in various parts of Austria-Hungary. He left the army in 1902 to fill the post of conductor of the Vienna Theater. In this year he also acted as conductor of the Rosenorchesters—the Giant Orchestras—at "Venice in Vienna," a great exhibition held in the American capital. Lehár will always be remembered as the composer of *The Merry Widow*, the most successful musical comedy of recent times. It was produced in Vienna, 1905, and its entrancing waltz tunes spread across Europe and America. His summer heat-wave. *Gipsy Love* has also proved popular in this country, and so have other works of his which have been produced in Germany in America. He has also composed marches, overtures, and a symphonic poem. Like our own Victor Herbert, Lehár is one of a small band of well-schooled composers the world has produced, who has succeeded in appealing to the mass of people by their melodious and vivacious charm, and at the same time have delighted trained musicians by their certainty of technique. Mozart paved the way with his *Figaro* and *The Marriage of Figaro*, and since then there have been Johann Strauss, Pliantquin, Sullivan, Offenbach, and a few too few—others. (The Etude Gallery.)

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## STEPHEN HELLER.

HELLER was born May 15, 1815, at Peeth, Hungary, and died in Paris, Jan. 14, 1888. He studied with Anton Halm, in Vienna, and at an early age made his debut as a pianist. After a tour through Germany he settled in Augsburg, 1830-33, where he suffered a prolonged illness, and added to his stock of musical knowledge during his recovery. He went to Paris in 1838, and quickly established himself as a teacher of unusual ability. He rarely appeared in public, though he gave concerts in London in 1850 and again in 1862. His main life-work, however, was teaching and composing for the piano. The value of his teaching experience is noticeable in his admirable *Studies*, which have proved of immense value to students—particularly Opus 16, Nos. 45, 46 and 47. Of his other compositions, the *Tarantelle in A flat* (Op. 85) is by far the most popular. It is probably the most familiar example of this famous Italian dance in existence. He also wrote many other excellent pieces of marked originality, such as *Les Nuits Blanches*, and *Im Walde*. His knowledge of the pianoforte is further shown in the excellent transcriptions of the works of Schubert and Mendelssohn by him. He does not appear to have attempted to write large orchestral works, but confined himself to the smaller forms, in which he was very prolific. One of the best known of his pupils of Todor Philipp, of the Paris Conservatory.

(The Etude Gallery.)

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## JEAN DE RESZKE.

(Resh'-ky.)

DE RESZKE was born at Warsaw, Poland, Jan. 14, 1850. He studied with his first operatic appearance in Venice, 1874, and sang in London, 1875. He was then supposed to be a baritone and as such made a reputation for himself not only in London, but also in Paris and Italy. He first appeared as a tenor in Madrid, 1879, and was first tenor at the Paris Opera, 1884-1889. He appeared in the first productions of many famous operas, including Gounod's *Roméo et Juliette*, and Massenet's operas, *Roméo et Hérodiade*. He made his debut at Covent Garden, in 1888, and appeared there every year until 1900, his parts including *Don Juan*, *Phoebus*, in Goring-burg's *Elaine*, and *Werther* in Massenet's opera. He became especially famous, and in Paris such as *Walther*, *Siegfried* his New York, was untrivial. He made his debut in 1895, and although he soon established himself as the world's leading tenor. The most remarkable method of singing the heavy Wagnerian dramatic side, without interpolated vocal purity. He suffered a severe illness in 1904, and since then has been engaged in teaching in Paris.

(The Etude Gallery.)

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## LANGUAGES.

All educators recognize the fact that languages are attained best in childhood. The child's power of mimicry is so wonderful that they acquire a foreign language quite without any suggestion of accent in a time which will always put their elders to shame. Foreign children who come to America before the age of ten speak both their native tongue and English with equal fluency.

The first foreign language to take up should be Italian. Properly spoken there is no language so mellifluous as Italian. The beautiful quantitative value given to the vowels—the natural quest for euphony and the necessity for accurate pronunciation of the last syllable of a word in order to make the grammatical sense understandable—is a training for both the ear and the voice.

Italy is the land of song, and most of the conductors give their directions in Italian. Not only the usual musical terms, but the other directions are denoted in Italian by the orchestra conductors, and if the singer does not understand she must suffer accordingly.

After the study of Italian I would recommend in order French and German. If my daughter were studying for opera I should certainly leave nothing undone until she had mastered French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America, Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

## THE STUDY OF THE VOICE ITSELF.

Her actual voice study should not commence before she is seventeen or eighteen years of age. In the hands of a very skilled and experienced teacher it might commence a little earlier, but it is better to wait until her health becomes more settled and her mature strength develops. At first the greatest care must be taken. The teacher has been a French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America, Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

While the aspiring young singer is engaged in her vocal training she should find time to study the theory of music. This is very much neglected, and a failure to understand the structure of music, both from the standpoint of musical form and harmony, often places the singer in an embarrassing position. The director knows what is right and the singer has preconceived ideas of the interpretation which will not conform to the composer's musical intentions.

It is better to leave the study of repertoire until later years—that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personally, I am opposed to those methods which take the student directly to the study of repertoire without any previous vocal drill. The voice, to be valuable to the singer, must be able to stand the wear and tear of many seasons. It is often some years before the young singer is able to achieve real success, and the great joys come with the later years. A voice that is not carefully drilled and trained so that the singer knows how to get the most out of it with the least strain and the least wear and tear of many years of opera life.

After all, the study of repertoire is the easiest thing. Getting the voice properly trained is the difficult thing. It is only after the student has made the mistake of leaning right into the most difficult roles. She should start with the simpler roles, such as those of some of the lesser parts in the old Italian operas. Then she may essay the leading rôles of, let us say, "Traviata," "Barber of



From "The Music of the Modern World." Published by permission of Apple & Co.

## THE VISIT TO THE IMPRESARIO

Seville," "Norma," "Faust," "Romeo and Juliet" and "Carmen."

Instead of simple rôles she seems inclined to spend her time upon "Isolde," "Minn," "Elsa" or "Butterfly." It has gotten so now that when a new singer comes to me and wants to sing "Tosca" or some rôle from the so-called new or "verismo" Italian school I almost invariably refuse. I ask them to sing something from *Norma*, or *Parisi* or *Dionisio*, or *Lucia* in which it is impossible for them to conceal their vocal faults. But no, they want to sing the big aria from the second act of *Madama Butterfly*, which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an impresario can purchase. They are without the voice and without the complete knowledge of the parts which they desire to sing.

Then they discover that the impresario knows that the tall-piece arias are the old arias from the old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings. Consequently, knowing what I do, I would insist upon my daughter having a thorough training in the old Italian arias.

## HER TRAINING IN ACTING.

Her training in acting would depend largely upon her natural talent. Some children are born actors—natural mimics. They act from their childhood, and natural talents. They can learn more in a few minutes than others can learn in years. Some seem to require little or no training in the art of acting. As a rule they become the most forceful acting singers. Others improve wonderfully under the direction of a clever teacher.

The new school of opera demands higher histrionic ability from the singer. In fact, we have come to a time when opera is a real drama set to music which is largely recitative and which does not distract from the action of the drama. The librettos of other days were, to say the least, ridiculous. If the music had not had a marvelous hold upon the people they could not have remained so popular a favor. To my mind it is an indication of the wonderful power of music that these operas retain their favor. There is something about the melodies which seem to preserve them for all time, and the public is just as anxious to hear them today as it was twenty-five and fifty years ago.

Richard Wagner turned the tide of acting in

opera with his music dramas. Gluck and von Weber had already made an effort in the right direction, but it remained for the mighty power of Wagner to accomplish the final work. Now we are witnessing the rise of a school of musical dramatic actors such as Garden, Renaud and others which promises to increase the public taste in this matter and which will add vastly to the pleasure of opera.

This also imposes upon the impresario a more real contingency which threatens to make opera more and more expensive. Costumes, scenery, and all the accessories nowadays such as historically accurate scenery and armor, together with a few sets of equipment of an opera company, has now given way to an equipment more elaborate than that of a *Belleco* or an Irving. Nothing is left undone to make the picture real and beautiful. In fact, complete and luxurious as now given in America are as anywhere in the world.

## WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A BATHOS novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on *Psychology for Music Teachers*. After pointing out the fact that nineteen out of twenty pupils of equal ability will make the same mistake in reading a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he can, on turning to any page point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, or class of teachers, is obvious from the fact that it schools for girls. Here the pupils come from all parts of the country, where they have been hearing of all kinds of teachers. Yet the result is almost invariably the same.

"In teaching Raif's *Bend*, not a particularly difficult piece, the writer has frequently said, pointing least eight mistakes before you reach the change at them and the next point them out to yourself as you play make? To which the reply is, 'Yes.' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raif's *Bend*, applies equally to other pieces."



## How a Great Operatic Production is Prepared

Opinions from Many Celebrated Specialists upon a Subject of Much Human Interest to all Music Lovers

It is most human to want to peep behind the scenes and see something of the machinery which causes the wonderful spectacle of the stage. We remember how, as children, we longed to open the clock and see the wheels go round. Behind the asbestos curtain there is a world of ropes, lights, electrical and mechanical machinery, paints and canvas, which is always a territory filled with interest to those who sit in the seats in front.

Much of the success of the opera in New York, in recent years, is due to the great efficiency of the Director, Giulio Gatti-Casazza, and to the Conductors Arturo Toscanini and Alfred Hertz. Mr. Gatti, as he is familiarly called, is now in his fifth season at the Metropolitan. He is a graduate of the Royal Italian Naval Academy at Leghorn, and had been intended for a career as a naval engineer before he undertook the management of the opera at Ferrara. This he did because his father was on the board of directors of the Ferrara opera house, and the institution had not been a great success. His directorship was so well executed that he was appointed head director of the opera at La Scala in Milan, and astonished the musical world with his wonderful Italian productions of Wagner's operas under the conductorship of Toscanini. The two became like brothers, and refuse to work apart. In New York they have initiated many reforms, and last year they took the New York company to Paris, giving performances which made Europe realize that opera in New York is as fine as that in any music center in the world, and in some particulars finer. The New York opera is more cosmopolitan than that of any other country. Its company includes artists from practically every European country, but fortunately includes more American singers and musicians to-day than at any time in our operatic history. We are indebted to the staff of the Metropolitan Opera House, who with the kind permission of the director, have furnished THE ETUDE with the following interesting information:

### A WORLD OF DETAIL.

Few people have any idea of how many persons and how many departments are connected with the opera and its presentation. Considering them in order they might be classed as follows:

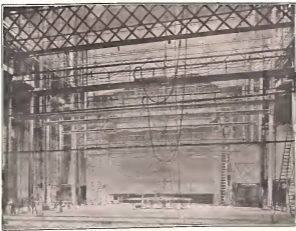
- The General Manager and his assistants.
- The Musical Director and his assistants.
- The Stage Director and his assistants.
- The Technical Director and his assistants.
- The Business Director and his assistants.
- The Wardrobe Director and his assistants.
- The Master of Properties and his assistants.
- The Head Engineer and his assistants.
- The Accountant and his assistants.
- The Advertising Manager and his assistants.
- The Press Representative and his assistants.
- The Superintendent and his assistants.
- The Head Usher and his assistants.
- The Electrician and his assistants.

Few of these important and necessary factors in the production ever appear before the public. Like the miners who supply us with the wealth of the earth, they work, as it were, underground. No one is more directly concerned with making the production than the Technical Director. In that we are fortunate in having the views of Mr. Edward Steffe, Technical Director of the Metropolitan Opera Company, of New York. The complete pic-

ture that the public sees is made under the supervision of Mr. Steffe, and during the actual production he is responsible for all of the technical details. His experience has extended over a great many years in different countries. He writes:

### THE TECHNIC OF THE PRODUCTION.

"I understand you wish me to give you some idea of the technicalities involved in producing the stage pictures which go to form an opera. Let us suppose it is an opera by an American composer. My first procedure would be to place myself in touch



HOW AN OPERATIC STAGE LOOKS FROM BEHIND.  
Photograph of the Reconstructed Stage of the Berlin Grand Opera.

with the author and composer. After having one or two talks with them I secure a libretto. When a mutual understanding is agreed upon between us as to the character of the scenes required and the positions of particular things in relation to the business which has to take place during the performance, I make my plans accordingly, and look up all the data available bearing upon the subject.

"It is now time to call in the scenic artist, giving him my views and ideas, so that he can start upon the designing and pointing of the scenery. His first design would be in the form of a rough sketch and a more clearly worked out ground plan. After further discussion and alterations we should definitely agree upon a scheme, and he would proceed to make a scale model. When this model is finished it is a perfect miniature scene of the opera as it will appear on the night the opera is produced.

"The author and composer are then called in to meet the impresario and myself for a final consultation. We now finally criticize our plans, making any alterations which may seem necessary to us. When these alterations are completed the plans are handed over to the carpenter, who immediately starts making his frames and covering them with canvas, working from the scale model. The scenic artist is now able to commence his work in earnest. The 'properties' are our next consideration. Sketches and patterns are made, authorities are consulted, and everything possible is done to aid the Property Master in doing his part of the work.

"Unless the opera in question calls for special mechanical effects, or special stage machinery, the

scene is adapted to the stage as it is. If anything exceptional has to be achieved, however, special machinery is constructed.

"The designing of the costumes is gone over in much the same way as the construction of the scenery. The period in which the opera is laid, the various characters and their station in life, are all well talked over by the composer, author and myself. The costume designer is then called in, and after listening to what every one has to say and reading the libretto, he submits his designs. These, when finished, are criticised by the impresario, the composer, the author and myself, and any suggestion which will improve them is accepted by the designer, and alterations are made until everything is satisfactory. The designs are then sent to the costume maker.

"The important matter of lighting and electrical effects is not dealt with until after the scenery has been completed, painted and set up on the stage, except in the case when exceptional effects are demanded. The matter is then carefully discussed and arranged so that the apparatus will be ready by the time the earliest rehearsal is given.

"The staff required by a Technical Director in such an institution as the Metropolitan Opera House is necessarily a large one. He needs an able scenic artist with his assistants and an efficient carpenter with his assistants to complete the scenic arrangements as indicated in the models. The completed scenery is delivered over to the stage carpenter who has a large body of assistants, and is held responsible for the running of the opera during rehearsals and performances. The stage carpenter has also under his control a body of carpenters who work all night, commencing their duties after the opera is all over, removing all the scenery used in the opera just finished from the opera house, and bringing from the various storehouses the scenery required for the next performance or rehearsal. The electrician is an important member of my staff, and he, of course, has his number of assistants. The Property Master and his assistants and the Wardrobe Mistress and her assistants are also extremely important. Then there is the engineer who is responsible for the heating and ventilating, and also for many of the stage effects is another necessary and important member. In all, the Opera House, when in full swing, requires for the technical or stage detail work alone about 185 people.

Thus far we have not considered the musical side of the production. This is, of course, under the management of the General Director and the leading Musical Director. Very little time at best is at the disposal of the musical director. A director like Toscanini, when in a first-class opera house, with a full and competent company, require about fifteen days to complete the rehearsals and other preparations for such a production as *Aida*, should such a work be brought out as a novelty. A good conductor needs at least four orchestral rehearsals. *Pellaez et Meliandri* would require more extensive rehearsals, as the music is of a new order and is, in a sense, a new form of art.

### IMPORTANT REHEARSALS.

While the head musical director is engaged with the principals and the orchestra, the Chorus-master spends his time training the chorus. If his work is not efficiently done, the entire production is greatly impeded. The assistant conductors undertake the work of rehearsing the soloists prior to their appearance in connection with the orchestra. They must know the Head Director's ideas perfectly, and see that the soloists do not introduce interpretations which are too much at variance with his ideas and the accepted traditions. In all about ten rehearsals are given to a work in a room set aside for that purpose, then there are five stage rehearsals, and finally four full ensemble rehearsals with orchestra. In putting on an old work, such as those in the standard repertoire, no rehearsals are demanded.

## GRAND OPERA AS A BUSINESS.

BY HUBERT GRAY.

The musical forces of the Metropolitan Opera House make a company of two hundred, Messrs. Arturo Toscanini and Alfred Hertz, twelve assistant conductors, about ninety soloists, a chorus numbering about one hundred and twenty singers, thirty musicians for stage music, about twenty attendants, and an orchestra of one eighty-one instrumental and ten performers, depending on the performance.

In the meantime, the General Director, the Stage Manager, and often the Musical Director, have made innumerable suggestions to the singers regarding the proper intonation and performance of their rôles. As the male singers give too little attention to the dramatic side of their work, and demand much of the Stage Manager. However, there has been a great improvement in this recent years. Prior to the time of Gluck, Weber and Wagner acting in the opera was a matter for ridicule.

## THE BALLET.

Signor Ludovico Saraceno, the Head Ballet Master of the Metropolitan, has furnished us with the following facts about a part of the opera which undoubtedly attracts many people to the house. In all there are about sixty-eight persons connected with the ballet. About ten years of continuous study are needed to make a finished ballet dancer. Many have made very large fees for their services. The art of dancing has undergone great reforms in recent years, and the ballets of to-day are very much more popular than in past years. The most popular ballets of to-day are the *Coppélia* and *Sylvia*, *Delibes*. The ballets from the operas *La Gioconda*, *Samson et Delila*, *Arnaldo Montebello*, *Aida*, *Orefeo*, *L'Africain* and *La Damnation de Faust* are also very popular.

The cost of the opera last year at the Metropolitan Opera House was one and three-quarter million dollars. The number of employees in all is 600.

## MUSICAL ANCESTRY.

It is a platitude to say that the great pupils of one age are the great teachers of the next, yet it seems as if there is an aristocracy in music as well as in society. Of all musical ancestral trees the one founded by Haydn seems to be the most royal line. Haydn was practically self-taught, but his pupils included the mighty Beethoven. Beethoven taught little, yet he gave the world one pupil who was destined to be the musical "father" of many illustrious artists—Carl Czerny. The greatest of Czerny's pupils was Franz Liszt. Space will not permit mention of all the Liszt pupils, but they included Dr. William Mason—America's greatest piano teacher—d'Albeny, Rosenthal, Klindworth, Carter, Sherwood, Sittot, Alexander Lambert, and others, no less famous. Another branch of the "Czerny family" is that brought down to us through Leschetitzky, the teacher of Paderewski, and of innumerable latter-day pianists.

Another musical "family" is that of Clementi, whose pupils included Meyerbeer, Field, Cramer and Moscheles. Cramer and Moscheles were a prolific source. Among the pupils of Moscheles were Mendelssohn and Grieg. Mendelssohn founded the Leipzig Conservatory, which has produced more musicians than one can think of on a long day. Cherubini's musical descendants at the Paris Conservatory have been legion, the most interesting being, perhaps, that of his pupil Halevy, who was the teacher of Gounod and Bizet. It is a noteworthy fact, however, that "ancestry" of this kind is no more important in music than it is in real life, for many of the world's foremost musicians have either been self-taught or teachers of little prominence. Among these may be mentioned Chopin, Wagner, Schubert, Raff, Spohr, Rubinstein, Verdi, Rossini, Offenbach and a host of others.

Do not be afraid to help your fellow-students, and when playing the part of "Good Samaritan" to other musicians, do something worth while. "You find people ready enough to do the Samaritan," said Sydney Smith, "without the oil and trepence."

Hubert Gray—Mr. Robert Gray is the brother of Hubert Gray one of the most distinguished of opera managers in America, and, in fact, the one who was largely responsible for the establishment of opera in America of this time. Mr. Robert Gray has been a writer of many distinguished musical articles and has written many interesting books upon this subject.

Up to ten years ago grand opera, as a strictly business enterprise, was so precarious that the notion of the impresario who tempted fate with his direction even hoped for profit, and, save in a few special instances, disaster was always recorded. It may be stated that the late Maurice Grau was the first of the intrepid directors of grand opera, who died leaving enough for his funeral expenses.

Herlach Comrad, who succeeded Mr. Grau, though it may be said that "his bed was made for him," lasted three years before the strain of operatic management took him to a premature grave.

Oscar Hammerstein, in some magical way, seems to be immune from the penalties which have befallen his predecessors.

Max Strakosch, and his brother Maurice—as well as Max Messtschek—during the 70's and a part of the 80's, passed through a series of vicissitudes, and are now today be regarded as fiction if placed in the bold type, while the years which the doughty Colonel J. H. Mapleson gave to this precarious field were all characterized with the same record of dis-



PROFILE OF THE PARIS GRAND OPERA. (NOTE THAT THE STAGE SECTION IS LARGER THAN THE AUDITORIUM. ALSO NOTE THE IMMENSE SPACE GIVEN TO THE GRAND ENTRANCE STAIRWAY.)

aster which had become common where opera was the line of endeavor.

Grand opera in English alone served impresarios profitably up to ten years ago, and its reign was only terminated through the erection of our modern opera houses, the founders of which were opposed to opera in the vernacular, yet fortunes were made in that field by Parepa-Rosa, Clara Louise Kellogg, Emma Abbott and H. W. Savers, while the only failure recorded was in the instance of Mrs. Thurbell, who presented a grand opera on a scale of grandeur equal to that which to-day obtains in our opera houses.

Henry E. Abbey, to whom the American public owes more than to any impresario, lost in one season \$250,000, and this, too, in the inaugural year of the present Metropolitan Opera House.

It cannot be said that the public of this day, despite all the progress, is reveling in finer ensembles than those which characterized the strenuous days of the Strakosch and Mapleson regimes. There are those who can recall the company at the Academy of Music, with Christine Nilsson, Anna Louise Carey, Signor Campani, Victor Maurel, Victor Capoul, and del Puente, which constituted the most superb gathering of artists in the small opera house of Metropolitan was ever called upon to welcome. Yet these were heard at a scale of prices just one-half of what is to-day demanded, and in the heyday of the gilded Colonel Mapleson, when Patti and Gester were heard in one organization, surrounded by the best of the best, the weekly expenses were less than \$30,000, whereas, Mr. Dippel recently gave out a statement that \$80,000 was the total cost of conducting the Metropolitan Opera House at this time for a week of six days.

The cause for this wide difference in the cost of giving Grand Opera lies in the swelling public desire for a plethora of stars in the same presentation, and this desire was discovered, or, should it be credited, by the late Maurice Grau, when he presented his idea of *Faust*, with the two de Reszkes, Maurel, Sealdu and Emma Eames.

It was with this cast of the Gounod opera that the tide was turned at the new Metropolitan, and the era of the \$10,000 a night audience began. To-day it is possible to give a performance nearly everywhere in an opera house, and the impresario is enabled to send his artists to Brooklyn and Philadelphia, and thus add materially to his weekly income. Nevertheless as has often been demonstrated in recent years, the opera house can just as well be closed as to permit anything that could be well termed as an "off night" opera; and only a galaxy of the world's greatest singers, presented simultaneously, will serve to fill the vast opera house, with the popular price Saturday night performance.

There is every indication that within another five years practically all the grand opera houses in nearly all the larger cities will be occupied have one now, with another promised; Philadelphia has two; Chicago will have two another year; Baltimore, St. Louis, Cincinnati, and Denver are now saving the funds for the erection of others; hence the cost of our impressions that will already be at a point of danger, on a strong foundation. Only the best can survive in America, particularly in grand opera.

The concert platform has had a menacing effect on operatic direction and temptation it the opportunity to present a singer, as is denoted in the instance of Mme. Schumann-Heink, who came here under Maurice Grau to the Metropolitan at an honorarium of \$25,000 a week and is to-day earning anywhere from \$3000 to \$5000 in a similar period by giving concert recitals, while Madame Marcella Sembrich, who for a quarter of a century was the Metropolitan's brightest light, has at the broader light induced to abandon the said—in order to avail herself of the golden harvest which is always hers upon the concert stage.

Adelina Patti, who, at all periods of her career, has been one of the most successful of not less than \$4000 a night, always of her own volition—sang in grand opera, and her enormous fortune—said to be over ten millions of dollars—is thought to be over ten millions largely by concert-giving. Madame Melba, another singer of her sex, and also a former concert stage artist, has had the largest earning capacity of earliest seasons at the Metropolitan, and in her estimation the four great stellar lights of opera who have not maintained their financial position of opera who have not given up the stage, and who are still in it. It is simply marvellous how long Madame Calvé has endured with practically her limited repertoire, her—that of Carmen in Bizet's opera and in Cavalieri Rusticani.

Where will the singers come from to replace the ones who to-day can still conjure up the successors of Patti, Melba, Tetrazzini, Calvé, Sembrich, Nordica and others, and who will take the place of the "old" ones? Will it have to give place to "the great new" ones? The era of thousands a night of great individual singers, which may survive in instances where a great phenomenon is discovered, will give way to spectacular presentations of great works and the rôles in equal hands, with the orchestral and choral departments a feature as never before.

UNWARRANTED once and for all and always remember that it is only at the price of constant work and personal effort that man is permitted to acquire his liberty, his morality, his worth and his grandeur, by a progressive enrichment of his faculties and his nature.—FRANZ LISZT.



## Self-Help in Voice Study

From an interview secured expressly for THE ETUDE  
with the famous French Operatic Tenor

CHARLES DALMORES

"The distinguished French tenor, Charles Dalmore, might also be called the "Distinguished German Tenor," since there is no Wagnerian singer now before the public who holds a higher position. At the same time he seems to be equally at home in both French and Italian opera. An all-arounder, his career is pretty biographical, the usual biographical one with which we have customarily professed our admiration is entitled here.—Eileen's Note."

"If I am glad that THE ETUDE has asked me to talk upon self-help and not self-study, because I believe most implicitly in the former and very much doubt the efficacy of the latter in actual voice study. The voice of all things demands the assistance of a good teacher, although in the end the results all come from within and not from without. That is, the voice is an organ of expression, and what we make voice it depends upon our own thought a thousand times more than what we take in from the outside.

"It is the teacher who stimulates the right kind of thinking who is the best teacher. The teacher who seeks to make his pupils parrots rarely meets with success. My whole career is an illustration of this, and when I think of the apparently insurmountable obstacles over which I have been compelled to climb I cannot help feeling that the relation of a few of my own experiences in the way of self-help could not fail to be beneficial.

### At the Paris Conservatory.

"I was born at Nancy on the 31st of December, 1871. I gave evidences of having musical talent and my musical instruction commenced at the age of six years. I studied first at the Conservatory at Nancy, intending to make a specialty of the violin. Then I had the misfortune of breaking my arm. It was decided thereafter that I had better study the French horn. This I did with much success and attribute my control of the breath at this day very largely to my elementary struggles with that most difficult of instruments. At the age of fourteen I played the second horn at Nancy. Finally, I went, with a purse made up by some citizens of my home town, to enter the great Conservatory at Paris. There I studied very hard and succeeded in winning my goal in the way of receiving the first prize for playing the French horn.

"For a time I played under Colonne, and between the ages of seventeen and twenty-three in Paris I played with the Lamoureux Orchestra. All this time I had my heart set upon becoming a singer and paid particular attention to all of the wonderful orchestral works we rehearsed. The very mention of the fact that I desired to become a singer was met with huge ridicule by my friends, who evidently thought that it was a form of fanaticism. For a time I studied the 'cello and managed to acquire a very creditable technique upon that instrument.

### A Discouraging Prospect.

"Notwithstanding the success I met with the two instruments I was confronted with the fact that it had before me the life of a poor musician. My salary was low, and there were few, if any, opportunities to increase it outside of my own sweat with the orchestra. I was told that I had great talent, but this never had the effect of swelling my pocketbook. In my military service I played in the band of an infantry regiment, and when I told my companions that I wished to be a great singer some day they greeted my declaration with howls of laughter, and pointed out the fact that I was already long in years and had an established profession.

"At the ripe age of twenty-three I was surprised to find myself appointed Professor of French

Horn at the Conservatory of Lyons. Lyons is the second city of France from the standpoint of population. It is a busy manufacturing center, but is rich in architectural, natural and historical interest, and the position had its advantages, although it was away from the great French center, Paris. The opera at Nancy was exceedingly good, and I had an opportunity to go often. Singing and the opera was my life. My father had been manager at Nancy and I had made my first acquaintance with the stage as one of the boys in *Caruso*.

### A Test That Failed.

"I have omitted to say that at Paris I tried to enter the classes for singing. My voice was apparently liked, but I was refused admission upon the



CHARLES DALMORES IN MASENET'S HERODIAS.

basis that I was too good a musician to waste my time in becoming an inferior singer. Goodness gracious! Where is musicianship needed more than in the case of the singer? This amused me, and I resolved to hide my true self. I played in opera orchestras whenever I had a chance, and thus became acquainted with the famous rôles. One eye was on the music and the other was on the stage. During the rests I dreamt of the time when I might become a singer like those over the footlights.

"Where there is a will there is usually a way. I taught self-help in all Lyons Conservatory as well as French horn. I devised all sorts of 'home-made' exercises to improve my voice as I thought best. Some may have done me good, others probably were injurious. I listened to singers and tried to get points from them. Gradually I was unconsciously paving the way for the great opportunity of my life. It came in the form of an experienced teacher, Dauphin, who had been a basso for ten years at the leading theatre of Belgium, fourteen years in London, and later director at Geneva and Lyons. He also received the appointment of Professor at the Lyons Conservatory.

### A Famous Opportunity.

"One day Dauphin heard me singing and inquired who I was. Then he came in the room and said to me, 'How much do you get here for teaching and playing?' I replied, proudly, 'six thousand francs a year.' He said, 'You shall study with me and some day you shall earn as much as six thousand francs a month.' Dauphin, bless his soul, was wrong. I now earn six thousand francs every night I sing in kind of every month.

"I could hardly believe that the opportunity I had waited for so long had come. Dauphin had me come to his house and there he told me that my success in singing would depend quite as much upon my own industry as upon his instruction. This one professor in the conservatory taught another in the art he had long sought to master. Notwithstanding Dauphin's confidence in me, all of the other professors thought that I was doing a perfectly insane thing, and did all in their power to prevent me from going to what they thought was my ruin.

### Discouraging Advice.

"Nevertheless, I determined to show them that they were all mistaken. During the first winter I studied no less than six operas, at the same time taking various exercises to improve my voice. During the second winter I mastered one opera every month, and at the same time did all my regular work—studying in my spare hours. At the end of my course I passed the customary examination, received the least possible distinction from my colleagues who were still convinced that I was pursuing a course that would end in complete failure.

"This brought home the truth that if I was to get ahead at all I would have to depend entirely upon myself. The outlook was certainly not propitious. Nevertheless I studied by myself incessantly and disregarded the remarks of my pessimistic advisers. I sang in a church and I also sang in a synagogue to keep up my income. All the time I had to put up with the sarcasm of my colleagues who seemed to think, like many others, that the calling of the singer was one demanding little musicianship, and tried to make me see that in giving up the French horn and my conservatory professorship I would be abandoning a dignified career for that of a species of musician who at that time was not supposed to demand any special musical training. Could not a shoemaker or a blacksmith take a few lessons and become a great singer? I, however, determined to become a different kind of a singer. I believed that there was a place for the singer with a thorough musical training, and while I kept up my vocal work amid the rain of irony and derogatory remarks from my mistaken colleagues I did not fail to keep up my interest in the deeper musical studies. I had a feeling that the more good music I knew the better would be my work in opera. I wish that all singers could see this. Many singers live in a little world all of their own. They know the music of the footlights, but there their experience ends. Every sympathy I have played has been based upon my life experience in such a way that it cannot help being reflected in my work.

### A Critical Moment.

"Finally the time came in for my *début* in 1899. It was a most serious occasion for me for the rest of my career as a singer depended upon it. It was in Rome, and I had to sing in the arts of six thousand francs a month. I thought that that would make me the richest man in the world. It was the custom of the town for the captain of the police to come before the audience at the end and inquire whether the audience approved of the artist's singing, or whether their vocal efforts were unsatisfactory. This was to be determined by a public demonstration. When the captain held up the sign 'Approved' I felt as though the greatest moment in my life had arrived. I had no idea so long as I had not had success and had been obliged to laugh down so much scorn that you can imagine my feelings. Suddenly a great volume of applause came from the house and I knew in a second what my future should be.

"Then it was that I realized that I was only a little way along my journey. I wanted to be the foremost French tenor of my time. I knew that success in France alone, while gratifying, would be limited, so I set out to conquer new worlds. Wag-

ner, up to that time, had never been sung by any French tenor, so I determined to master German and become a French singer. This I did, and it fell to me to receive that most coveted of distinctions 'soloist at Bayreuth,' the citadel of the highest in German operatic art. In later years I sang in all parts of Germany with as much success as in France. Later I went to London and then to America, where I have sung for many seasons. I do not make so small claims for my return to Paris where I once lived in penury, and to receive the highest fee ever paid to a singer in the French capital.

#### The Need for Great Care

"I don't know what more I can say upon the subject of self-help for the singer. I have simply told my own story and have related some of the incidents that I have overcome. I trust that no one who has not a voice really worth while will be misled by what I have had to say. The voice is one of the most intricate and wonderful of the human organs. Properly exercised and cared for it may be developed to a remarkable degree, but in cases of coarse singers there is not enough voice at the start to warrant the aspirant making the sacrifices that I have made to reach my goal. This is a very serious matter, and one which should be determined by responsible judges. At the same time, the singer may see how possible it is for even experienced musicians like myself to be mistaken in Lyons to be mistaken. If I had depended upon them and not fought my own way out I would probably be an obscure teacher in the same old city, earning the meagre salary of one hundred dollars a month.

#### Fighting Your Own Way

"The student who has to fight his own way has a much harder battle of it, but he has a satisfaction which certainly does not come to the one who has all of his instruction fees and living expenses paid for him. He feels that he has earned his success through the processes of exploration through which the self-help student must invariably pass, and becomes invested with a confidence and 'I know' feeling which is a great asset to him. The main thing in it for him to keep busy all the time. He has not a minute to spare upon his own affairs. He has no one to carry his burden for him, and the exercise of carrying it himself is the thing which will do most to make him strong and successful.

"The artists who leap into success are very rare. Hundreds who have held mediocre positions come to the front, while those who appear most favored stay in the background. Do not seek to favor your own eminence by any influence but that of real earnest work, and if you do not intend to work, and work hard, drop all of your aspirations for operatic laurels."

#### SIGHT READING FOR THE LITTLE ONES.

BY ROSA LOUISE BARROWS.

Most teachers are familiar with the phrase, "I shall be glad when my child can sit down at the piano and play a piece right off at first sight." It is surely not out of the way for the parents of our pupils to expect that much. Modern teaching methods, however, demand careful study of each piece, and it is usual to make for a pupil to learn a piece one hand at a time.

Where this is done, some practice should also be given in sight reading. A useful method of doing this is to mount selections of different grades on thick sheets of paper, and at each lesson to hear the pupil play each book, both hands, practiced once or twice each day. If the piece is played correctly at the next lesson, the child is given a gilt star. At the end of ten lessons the pupil who has the greatest number of stars receives a reward—usually a picture of one of the composers.

This method has been tried, and found more successful than was at first anticipated, as the children liked the "star" idea very much indeed, and the rivalry to be among the winners proved very helpful to their studies. They not only read at sight better, but also worked harder at their other exercises so as to be able to read more quickly.

#### AN ALPHABET OF OPERA COMPOSERS.

The following list of opera composers by no means includes all those who have written operas since the little group of Florentine noblemen in the sixteenth century made the first attempt to revive the Greek drama. Only those composers have been selected who made their impress on the age in which they lived, and in whom the modern opera lover has some reason to be interested. The opera chosen as representative of each composer by no means represents that composer at his best in a strictly musical sense. It is the opera which is most closely associated with its composer in the popular estimation. For instance, out of all the Wagner operas, the one best known to the general public is *Tannhäuser*. For one person who could give you the "sworn motive" from *Die Walküre*, probably a hundred could whistle *Act of Eve* from *Tannhäuser*. Similarly there are thousands who are familiar with the *Alceste* from Vœud's *Il Tratore* who are not aware of the existence of *Otello* or *Ida*, though most cultivated musicians hold these latter works in higher esteem.

#### COMPOSER.

COMPOSER.	WIKED WORK.	MOST POPULAR OPERA.	THEATRE.
Adam, A. M. (1803-1856)	France	Le Postillon de Lonjumeau	Paris, 1836
d'Albert, E. (1864—)	Scotland	Im Teufel	Prague, 1903
Auber, D. F. E. (1782-1871)	France	Les Deux Femmes	Paris, 1830
Adams, E. (1842-1901)	France	Les Deux Femmes	London, 1880
Adams, E. (1808-1890)	Ireland	Bohemian Girl	London, 1843
Bethoven, L. V. (1770-1827)	Germany	Fidelio	Milan, 1813
Bellini, V. (1801-1835)	Sloveny	Norma	Vienna, 1855
Berlioz, H. (1803-1869)	France	Benvenuto Cellini	Paris, 1838
Bischoff, A. (1830-1873)	Germany	Carmina	Paris, 1875
Bizet, G. (1842—)	France	La Dame Blanche	Paris, 1875
Bizet, G. (1838-1875)	Italy	Meinstele	Paris, 1825
Caccini, G. (1558-1618?)	Italy	Lodovico	Milan, 1868
Ceiler, A. (1848-1891)	France	Païse	London, 1885
Chappuis, (1865—)	France	Louise	London, 1885
Cherubini, F. M. (1760-1842)	Italy	The Water Carrier	Paris, 1900
Converse, F. S. (1871—)	U. S. A.	Pipe of Desire	Paris, 1800
Cornelius, P. (1824-1874)	Germany	The Barber of Bagdad	Vienna, 1906
Danrosch, W. J. (1862—)	Germany	The Scarlet Letter	Wien, 1858
Darwitz, F. (1854—)	France	Pellus et Melisande	Paris, 1886
Delibes, C. P. L. (1836-1891)	France	Lalme	Paris, 1902
Dionisotti, G. (1797-1848)	Italy	Lucia di Lammermoor	Paris, 1883
Plotow, F. V. (1812-1883)	Germany	Martha	Naples, 1863
Glinka, M. L. (1804-1857)	Russia	A Life for the Czar	St. Petersburg, 1847
Gilch, C. (1714-1787)	Germany	Agathe en Aufide	Paris, 1779
Goldmark, C. (1825—)	Austria	Die Koenigin von Saba	Paris, 1877
Gounod, C. (1818-1893)	Austria	Faust	Vienna, 1875
Grétry, A. E. M. (1731-1813)	Belgium	Richard, Cœur de Lion	Paris, 1879
Halévy, J. (1790-1862)	France	Le Juive	Paris, 1834
Händel, F. (1685-1759)	Germany	Rinaldo	London, 1810
Herbert, V. (1839—)	Ireland	Natoma	Paris, 1935
Hérold, L. J. E. (1791-1833)	France	Zampa	Philadelphia, 1910
Humperdinck, E. (1834—)	Germany	Hänsel und Gretel	Paris, 1893
Leopold, A. (1851—)	Germany	Die Fledermaus	Wienmar, 1881
Lortzing, G. A. (1801-1851)	Germany	Czar und Carpenter	Milan, 1882
Lully, J. B. de. (1632-1687)	Italy	Armide et Carpentier	Leipzig, 1837
Mascher, H. A. (1790-1861)	Germany	Haus Heiling	Paris, 1685
Mascagni, P. (1851—)	Italy	Cavalleria Rusticana	Hanover, 1833
Massenet, J. (1842—)	France	Joseph	Rome, 1890
Michal, E. N. (1763-1817)	France	Joseph	Paris, 1894
Mercadante, F. (1795-1870)	Italy	Il Giuramento	Paris, 1807
Messager, A. (1853—)	France	Veronique	Milan, 1837
Meyerbeer, G. (1791-1864)	Germany	Les Huguenots	Paris, 1836
Monteverdi, C. G. A. (1567-1643)	Italy	Orfeo	Paris, 1896
Mosart, W. A. (1756-1791)	Germany	Le Nozze di Figaro	Paris, 1806
Nevin, A. P. (1871—)	U. S. A.	Pola	Mantua, 1908
Nielski, O. (1810-1849)	Germany	Merry Wives of Windsor	Prague, 1787
Offenbach, J. (1819-1880)	Germany	Tales of Hoffmann	Pittsburg, 1907
Parisi, H. W. (1807-1863?)	Italy	Mona	Paris, 1850
Peri, Jacopo (1618-1633?)	Italy	Didone	New York, 1912
Pisani, N. (1728-1800)	Italy	Idemio	Vienna, 1807
Planchette, J. (1818-1903)	France	Chimes of Normandy	Florence, 1916
Ponchielli, A. (1813-1886)	Italy	La Gioconda	Paris, 1871
Puccini, G. (1858—)	Italy	Madame Butterfly	Paris, 1895
Purcell, H. (1658-1695)	England	King Arthur	Milan, 1876
Rameau, J. P. (1683-1764)	France	Castor et Pollux	Milan, 1901
Rossini, G. A. (1793-1868)	Italy	William Tell	London, 1691
Saint-Saens, C. C. (1835—)	France	Samson et Delilah	Paris, 1837
Smetana, B. (1824-1884)	Czechoslovakia	The Bartered Bride	Paris, 1859
Spoerck, G. L. P. (1774-1851)	Italy	Le Vestale	Paris, 1867
Strauss, J. (Dr.) (1825-1899)	Austria	Der Feldmarschall	Paris, 1807
Strauss, R. (1864—)	Germany	Salome	Paris, 1877
Sullivan, A. S. (1862-1900)	England	The Mikado	Vienna, 1874
Thomson, G. L. (1849-1892)	Germany	Eugen Onegin	Dresden, 1905
Tschickow, P. I. (1811-1895)	Germany	Eugen Onegin	Vienna, 1874
Verdi, F. G. (1813-1901)	Italy	Il Tratore	London, 1885
Wagner, R. (1813-1883)	Germany	Il Tratore	Moscow, 1899
Weber, C. M. von. (1786-1826)	Germany	Tannhäuser	Dresden, 1866
		Der Freischütz	Dresden, 1843

#### NAMES OF THE NOTES IN OTHER LANGUAGES.

MUSICIANS in their reading may encounter names of notes which seem to baffle their understanding. The names of notes employed in English, for instance, are rarely understood by American musicians. The following, therefore, is well worth preserving.

AMERICAN	ENGLISH	GERMAN	FRENCH	ITALIAN
Whole Note	Minim	Ganze Note	Semibreve	Semibreve
Half Note	Crotchet	Halbnote	Blanche	Bianca
Quarter Note	Quaver	Viertelnote	Noir	Nera
Eighth Note	Quaver	Achtelnote	Croche	Croma
Sixteenth Note	Semi-quaver	Sechszehntelnote	Doublé Croche	Semi-croma

## Success at the First Lessons

Five Important Points for Teachers to Remember  
and Employ

By PERLEE V. JERVIS

"I HAVE been studying the piano for many years, never expecting to have to teach. Family reverses have forced me to earn my own living, and, having secured a few pupils, I am at a loss as to what to do at the first lessons. If you, through the columns of THE ETUDE, will help me with some advice, I shall be very grateful."

This query from a correspondent furnishes an excellent text from which to preach a little sermon. If there is any one fact that the writer, in season and out of season, tries to impress upon his pupils, it is that their music may some day serve as a means of self-support, and should be studied with that end in view. It must be confessed that this admonition falls most of the time on deaf ears, or is met by the answer, "It will never be necessary for me to earn my own living, father is well off." Yet in his long experience as a teacher, the writer has many times seen the parents of a pupil, by a turn of Fortune's wheel, reduced from affluence to poverty. This thing happens much more frequently than most girls realize, therefore every pupil should prepare herself to teach if it ever becomes necessary.

It is not alone sufficient to learn to play well; one should be familiar with the foundation principles of touch, technique and interpretation, and have at least an elementary knowledge of harmony and musical history. If this were more generally the case, a girl who suddenly throws upon her own resources, would not find herself in the predicament of the writer of the query which heads this article. Incidentally, the teacher's life would be a happier one, for a fixed purpose on the part of the pupil would make for greater thoroughness in study. To return to the question. Pupils differ so greatly in their mental, physical and musical making that it is difficult, if not impossible, to say specifically just what to do at the first lessons.

### GETTING THE GOOD WILL OF THE PUPIL.

REMARKS of any method you may have studied, however, there are five things that you should do, or begin to do, if you expect to be a successful teacher.

FIRST: You must get the good will and esteem of your pupil. How you are to do this nobody but yourself can tell; the element of personality is here the controlling factor. Children are close observers, and their first impressions are very often lasting; the impression you make upon a child at the very first lesson is exceedingly apt to enter into an account of your future success with that pupil. If the truth were known, possibly more inexperienced teachers fail at this point than at any other. An impatient look, a harsh criticism, often turn the scale; it is possible to criticize justly, to be strict in your discipline, and yet do it in such a way as to add to your pupil's respect and affection for you.

### SECURING THE PUPIL'S INTEREST.

SECOND: You must interest your pupil, and you will never do this by giving her a stone when she asks for bread. The reason music study is distasteful to so many pupils is because, in making a bargain, the teacher does not teach the pupil, but the teacher that they are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. If you are going to learn to swim you can do it more quickly and pleasantly in the water than by going through the technical movements on the floor. So the best way

to interest a child in music study is to do it at first by giving her what she does not need.

Now, do not misunderstand by this, that technique is an unimportant thing; you want all you can possibly get, and then—some more! But technique without strong interest is dry husks, and valueless at that. Two of the most vital things in music study—how to think and how to practice—can be learned from a piece without the use of an exercise of any kind. In addition to this, the notes, the notes, their position on the staff and keyboard, note values, time, and as many other things as a child ought to be taught in the first few lessons, can and will be learned more quickly from a little piece chosen from any of the Opus 573 of Beethoven by means of any sort of exercises, because the element of strong interest in the piece is always present. After an interest is aroused the technical work can gradually be introduced, and as a general thing you will find it practiced more cheerfully than if given in the beginning.

### TRAINING THE PUPIL TO THINK.

THIRD: You should teach your pupil to think. If she is a child and has never studied before, this is comparatively easy to do. If she be a grammar or high school girl with some previous music study to her credit, help her out for you. In the latter case, you will find that the more you, the writer, has a great deal of sympathy for most of the pupils who do not think, for he has discovered that nine times out of ten it is because they have never been made to think. One of the writer's former teachers was a brilliant glance across his pupil by saying, "I can tell people what to do, but I can't furnish them with brains." Now, as a matter of fact, most of this teacher's pupils were well supplied with brains, but nobody had ever taught them how to use them, and this particular teacher did not consider that work to be in his province.

Do not make this mistake. It is not enough to say to a pupil at every lesson, "Think, think," or "Use your brains!" You must make her use them. Never tell a pupil at a lesson what you can possibly make her find out for herself. It is easier to tell her and it saves time, but you may rest assured that if you do so that pupil will always depend upon your brains instead of her own. Never let your pupil, in studying a new piece, play a note till she has first named it, the finger that is to play it and the touch to be used; then, and not till then, let her play it. Make her do this note after note, lesson after lesson, till it has become a habit in her practice. As said before, in virgin soil it is comparatively easy to sow this seed; with a more advanced school girl you will have more difficulty, for if there is any one thing that the average school does not teach the pupil, it is to think, or, if it does, the evidence of it does not appear in music study.

### TRAINING THE PUPIL HOW TO PRACTICE.

FOURTH: You must teach your pupil how to practice. Dr. William Mason once told the writer that in all the hundreds of pupils who had studied with him, the number who knew how to practice could be counted on the fingers of both hands. Things have improved since that remark was made, but it is still true that the vast majority of pupils do not know how to practice. The proverb, "Practice makes perfect," contains an element of untruth; correct practice makes perfect, no other kind ever does. Now, if you will bear in mind the object of practice you will better

understand what correct practice is. The best playing, or the technical part of it, at least, is purely automatic, or, to put it in another way, is a series of finger, wrist or arm habits.

The habits are formed, as are any other habits, by many repetitions of the same act, made in precisely the same way, and without the least variation from the prescribed order. Now, the object of all practice is to build up these playing habits, hence you will see that practice that includes mistakes of any kind is worthless, in so far as it induces a habit; at all, it is a habit of falsity. Five repetitions of a passage without the slightest error in notes, fingering or touch will do more good than five hundred made in "any old way." Now, if you have taught your pupil to think each note before playing, you have already established the habit of correct practice; it only remains to secure a sufficient number of repetitions, a somewhat difficult thing to do, as many pupils are averse to playing a passage more than four or five times. Possibly the article, "Sugar Crating Exercise Work" (in THE ETUDE for November, 1908), may help you at this point.

FIFTH: You should establish proper conditions of nerve and muscle in your pupil; by proper conditions is meant freedom from contraction of the muscles that is due to fatigue. This condition is virtually secured by loosening, deactivation, or what not. Now, the proper time to start this is at the very first lesson; if this be done you will have little or no difficulty in giving a child a familiarity with right and wrong conditions that will last through life. This is the most critical point in a child's technical study, and it is the one at which an imperfectly equipped teacher always fails. In establishing this condition you will find nothing so effective as the reason two-finger exercises played with the hand and arm touches as described in volume one, "Touch and Technique." Do not attempt to read these, however, unless you thoroughly understand them yourself. In connection with these you may get some help from the article on "How to Acquire a Loose Wrist" (in THE ETUDE for June, 1908).

Now, if you can manage to accomplish these five things during your pupil's first year of study, your teachers who may fall here to some of your pupils will assuredly rise up and call you blessed.

### WRITE IT DOWN.

BY LUTIE BAKER GINN.

MANY of the brightest, most original and most helpful ideas come to the teacher during the actual work of instruction. These are the gems of real experience, but unfortunately teachers fail to recognize them as they are true worth. They constitute no inconsiderable part of the teacher's pedagogical wealth if they are preserved.

For instance, the teacher is continually confronted with new problems in scale playing. At some lesson she will see at a glance some principle which will greatly improve the pupil's scale work. The thought comes like an inspiration, like a creative invention. Many thoughtful teachers might let it pass unnoticed. It should be investigated to the very foundation of the idea, it should be pondered over, it should be worked out, amplified until the teacher has a complete working idea of how to apply the same principle in other analogous cases.

The best plan is to write it down. Mr. William Shakespeare, of London, has a tablet and a pencil lying on his piano at all times. In this way he preserves the gems of his teaching work—to be polished and introduced into his practical works upon the voice. Unquestionably, the great worth of his work and his books has come from the fact that they are the results of real discoveries while working with the pupil and not the result of vaporous theories.

By all means, get a pad and a pencil and work with yourself. Find out what your opinions really are. All teaching is a school, a school for the teacher. Unfortunately many teachers do not attend to their own work—do not do the homework necessary—and practice what they do not progress as teachers? The reason is wasted interest, wasted thoughts, wasted time, wasted energy. Every lesson should put you just as far ahead in your work as it does the pupil.

## Study Notes on Etude Music

By PRESTON WARE OREM

### MARCH OF THE INDIAN PHANTOMS— E. R. KROEGER.

This is one of Mr. Kroeger's most effective works. He is using it in his piano recitals with great success. It is a bit of modern impressionism which will require very careful interpretation. The *credenza* and *divertimenti* in particular must be handled skilfully. The left hand must suggest the vague mystic drumming of the Indian tom-tom. The middle section must be rendered in the style of an ecclesiastical chant. The harmonies of this piece are ultra-modern but quite in keeping with the scene that the composer is endeavoring to portray. It is a fine concert number and should be used extensively.

### GERMANY—M. MOSZKOWSKI.

One of Moszkowski's earlier works, Op. 23, entitled *Frau Foreign Parts*, has had a great popularity. This work, originally for four hands, consists of a set of pieces, chiefly in dance-form, intended to embody the musical characteristics of various nations. One of these, *Germany*, is an idealized folk-song. As arranged for piano solo this number has proven more than acceptable. It is seldom that a four-hand piece and its effective solo. In this case one would never know that it had ever been a four-hand piece if not told beforehand.

### MARCH OF THE LEGIONS—G. KARGANOFF.

This is a piece of the "grand march" type by the well-known Russian composer, Karganoff, arranged and amplified by Mr. J. H. Rogers. It will make a timely and dignified recital number as well as a fine chord study for an intermediate grade pupil.

### GAVOTTE IN D—J. S. BACH.

This is one of the favorite movements from the celebrated "cello" sonata. It sounds extremely well in the pianist's transcription. This is one of the pieces that will never grow old—a true classic. When surfeited with newer works, one returns to those perennial favorites with renewed interest and enthusiasm.

### VALSE MIGNON—C. BOHM.

Good melodies may always be expected from the composer of *Still as the Night* and so many other attractive songs and piano pieces. This veteran composer seems never to tire. *Valse Mignon* is one of Herr Bohm's latest works taken from a set of intermediate grade pieces. It is an idealized waltz not intended for dancing, rather capricious in character, and suitable to be used as a drawing-room piece. Play it gracefully and with freedom.

### IDEAL MAZURKA—L. RINGUET.

M. Ringuet is always a welcome contributor. His works display a certain delicacy and grace and originality of invention. His *Ideal Mazurka*, recently composed, is a showy number, lying well under the hands. It should be played with fire and dash.

### PRIMROSES—W. ROFFE.

Mr. Roffe is a successful American composer who is known chiefly through his charming waltzes. *Primrose* is a graceful number of the "flower song" type. It is a melodious drawing-room piece of high class.

### FLUTTERING BUTTERFLIES—I. BRAECK- MANS.

This is a quick waltz with a sunning theme in eighth notes. The writer is a young and promising Belgian composer who is new to our readers. This piece should be played in strict time with evenness and rapidity.

### MARCH OF THE HOBGOBLINS—H. NECKE.

This is a sprightly little character-study number by a well-known writer of interesting teaching pieces. It introduces the device of playing by Schumann's *Young Heister* of giving out the theme in the left hand. This is an effect which always appeals to young piano students.

### MAYBELLS—F. G. RATHBUN.

Mr. Rathbun excelled in teaching pieces of intermediate grade. *Maybells* is an excellent example of his work. This is a lively caprice polka which will require nimble fingers and a finished style, but which, nevertheless, is quite within the attainments of the average pupil of intermediate grade. This piece should go well at recitals.

### FAUST WALTZ (FOUR HANDS)—CH. GOUNOD.

*Faust*, one of the most popular of operas, is a veritable mine of melody. The "waltz" is a justly famous number which contains all the good qualities that a waltz should have. As this is an excellent number in the opera, employing all the choral and orchestral forces, it lends itself well to four-hand transcription. It is very brilliant, although easy to play, and should go with a lively swing.

### BY THE SEA (VIOLIN AND PIANO)—F. P. ATHERTON.

The many admirers of Mr. Atherton, whose compositions have appeared in *The Etude* frequently, will be glad to see him pictured and to learn something of his career on another part of this page. *By the Sea* is a lovely *nocturne* for violin which will be well played in order to be thoroughly effective. It is not difficult, but it demands a tasteful rendition and fine tone production. The piano part is far more interesting than the ordinary accompaniment to a violin piece of this grade. Note especially the rippling figure in the right hand of the theme as a G string solo. This is a real poetic touch. *Ensemble* players as well as soloists will enjoy this number.

### SHORT POSTLUDE IN G (PIPE ORGAN)— E. S. HOSMER.

Church players in particular will find this a very useful piece. Good postludes of convenient length, of moderate difficulty and pleasing character are really scarce. This one fills all the requirements. Mr. Hosmer is a successful American composer and a practical organist. The registration suggested will suit most organs.

### THE VOCAL NUMBERS

Waltz songs, if well written, always make attractive solos for light, flexible voices. They are excellent also for study in style and rhythm. Mr. Wooley's *Water Bells* should equal in popularity his other very successful waltz song, *Springtime*. If the alternative text be used, this song, under the title *Wedding Bells*, will prove available for use at weddings. There is a constant demand for songs for this purpose.

It is interesting to know that the two song composers, Julius Jordan and Jules Jordan, are twin brothers. Jules Jordan has been represented frequently in *The Etude* in the past, but this is the first appearance of a song by Julius Jordan. Each of these composers has had a number of successes. Mr. Julius Jordan's "The Song Divisor" is a melodious and singable number which should prove useful for a number of occasions. It will be sure to please.

The artistic temperament is not necessarily excessively nervous, nor excessively abashed; these symptoms may be possessed by countless people who have not a trace of genius. We have heard an artist excuse his fanita because she had an artistic temperament and could not help it, whereas the truth is that what is truly artistic in temperament is sanity, reasonableness, large clear vision, and strong, untainted imagination. Time art, Misogamic when it shows symptoms of disease, it is not true, but false art. What is true art is true of genius which may inhabit a foul body but which is genius on account of its wholenessness. It is as difficult to conceive a Shakespeare with a diseased brain as it is to conceive a white chessman. Artists are never, typically, unreliable, over-sentimental and over-egotistic, but all of these vices are characteristic, not of the artistic, but of very ordinary and vulgar temperament.—Philip Waaff.

## Well Known Composers of To-day



FRANK P. ATHERTON.

This composer of so very many melodious compositions is well known to many readers of *The Etude*. It is with deep regret that we relate that this musician and happiness of the Eves of others, died on June 30, of last year. His personality was most engaging, and he had innumerable friends, who admired his fine character. Practically all of his best-known compositions appeared first in this magazine.

Mr. Atherton was born at Virden, Illinois, January 4, 1868. His father was a teacher who, in the office of president, did much to build up the State College class of 1889. He had always been gifted with the excellent instruction, which enabled him to hold position of Organist and the director of the State College directed orchestra in many parts of the Eastern States, and in 1897 Mr. Atherton, enlisted in the regular Army, and served gallantly in the Spanish-American War, his somewhat delicate constitution, had to undergo untold death.

His best-known compositions are: *Crown of Trance*, *San Shouar*, *Mazurka di Ballet*, *Morris Dance* (four hands), *False Caprice*, *New Virginia* and piano are among the most successful for violin type. Among them are *Andalouse Berceuse*, *Cradle Song*, *Love Song*, *Petite Tarantelle*, *Spring Song* and *Valse Lydie*.

## DOMIZETTI OF SCOTCH DESCENT.

There is nothing about the name of Donizetti, at first sight to associate it with the land of Kilts, yet, nevertheless, the composer of *Lucia di Lammermoor* had his grandson of a native of Perth-shire, joining the British army by the recruiting-sergeant, was the fascinating, young He was taken prisoner by General La Roche who he "oldered," entered the General's service, and being aware of name was changed to Donizetti, and married a lady of rank. His grandson bore name Donizetti, and by this name himself in *Lucia di Lammermoor* of the composer shows through an Italian influence—which, of course, it is a curious fact, unless undoubtedly predominant, three musicians of the best own, there are at least Scotch descent—Donizetti, Grieg and the American MacTavish.

# VALSE MIGNON

## KLEINER WALZER

CARL BOHM, Op. 396, No. 5

Tempo di Valse M. M. J. = 68

Musical score for "Valse Mignon" (Kleiner Walzer) by Carl Bohm, Op. 396, No. 5. The score is in 3/4 time, key of B-flat major, and consists of 15 staves of piano music. It includes various dynamics such as *mf*, *p*, *f*, and *cresc.*, and tempo markings like "Tempo di Valse", "poco rit.", "cresc.", "a tempo", "f. rit.", "tranquillo", and "piu mosso". The piece concludes with a "D.S." (Da Capo) marking and a final "mf" dynamic.

# THE ETUDE GERMANY DEUTSCHLAND

M. MOSZKOWSKI, Op. 23, No 2

Andante M.M. = 80

*p*

*con espress.*

*r.h.* *l.h.*

*cresc.*

*mf*

*mp*

*p* *più forte* *con calore*

*mp* *cresc.*

*più forte*

*p* *marcato*

*poco*

*con anima*

## THE ETUDE

105

This musical score is for a piano etude, consisting of seven systems of music. Each system contains a treble and bass clef staff. The piece begins with a series of chords and arpeggiated figures in both hands. The first system shows a steady flow of chords. The second system introduces a *cresc.* marking and a *pp* dynamic. The third system features a *dim.* marking and a *rit. un poco* instruction. The fourth system has a *cresc.* marking. The fifth system includes a *rit.* marking. The sixth system is marked *forte* and contains complex rhythmic patterns with fingerings indicated by numbers 1-5. The seventh system concludes with a *ritard. un poco* marking. The key signature has one flat, and the time signature is 4/4.

Arranged by W. P. Mero

## FAUST WALTZ

INTRO.

Tempo di Valse M.M.  $\text{♩} = 72$ 

Secondo

CH. GOUNOD



# THE ETUDE

## FAUST WALTZ

Arranged by W. P. Mero

Primo

CH. GOUNOD

INTRO.

Tempo di Valse  $M.M. \text{♩} = 72$ 

8

*f cresc. molto*

*ff*

*Valse*

*f*

*pp*

*cresc.*

*ff*

*pp*

*tranquillo*

## THE ETUDE

## Secondo

This musical score is for the second movement of 'THE ETUDE'. It is written for piano and consists of eight systems of music. Each system contains a grand staff with a bass clef on the left and a bass clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings: *res.* (resonance), *dim.* (diminuendo), *pp* (pianissimo), *f* (forte), and *Fine*. The piece concludes with a *D.S. Valse* instruction.

*res.*

*dim. pp*

*pp* *res.*

*f* *Fine* *pp*

*D.S. Valse*

## THE ETUDE

109

Primo

5

*cresc.*

*dim.* *p*

*pp*

*cresc.*

*Fine* *pp dolce.*

*D.S. Volce*



*p*

*energico*

*rit.*

*mf*

*p*

*p*

*p con gusto*

*p*

*rit.*

*p. d.s.*

## GAVOTTE IN D MAJOR

From the 6th Cello Sonata

J. S. BACH

Allegro M.M. ♩ = 126

*mf* *moderato*

*ten.*

*ten.*

*sf ten.*

## THE ETUDE

First system of the piano etude. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 1, 4 3 2, 5 4 3). The left hand provides a steady accompaniment. Dynamics include *p* *più distinto* and *cresc.*

Second system of the piano etude. The right hand continues with intricate melodic patterns and fingerings. Dynamics include *f*, *sfz*, *cresc. molto*, and *f marcato*.

Third system of the piano etude. The right hand has a more rhythmic, eighth-note pattern. Dynamics include *f* and *ten.*

Fourth system of the piano etude. The right hand features a *scherzando* section with dynamic markings *p*, *sfz*, *map*, and *p*. The left hand has *sfz* and *ten.* markings.

Fifth system of the piano etude. The right hand includes *ten.* and *sfz* markings. The left hand has *p dol.*, *marcato*, *p sfz*, *atempo*, and *f* markings.

Sixth system of the piano etude. The right hand has *ten.*, *p*, *sfz*, *marcato*, *cresc.*, and *sfz* markings. The left hand has *sfz* and *sfz marcato* markings.

Seventh system of the piano etude. The right hand has *ten.*, *sfz*, and *f* markings. The left hand has *ten. p*, *f*, and *p* markings. The system concludes with *ten.*, *V.D.C.*, and *ten.* markings.



THE ETUDE  
To Mr. Raud Dunham  
PRIMROSES

FLOWER SONG

• WALTER ROLFE

Lento

Andante mod<sup>to</sup> M. M. ♩ = 72

ff

p

mp

f

p rit.

ff

f

p rit.

*Last time only*

f Più mosso

p

p

f

Fine

p Più mosso

p

f

mp rit.

f

Tempo I.

mp rit.

mp



Musical score for 'The Etude', consisting of four systems of piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a dynamic marking of *f* and a *mp* marking. The second system continues with a *f* marking. The third system includes dynamic markings of *p rit.*, *f Più mosso ff*, *mp rit. p*, and *a tempo mf*. The fourth system includes markings for *rit.*, *p*, *a tempo mf*, *ff*, *p rit.*, *a tempo mf*, and *p rit. D.S.*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## MARCH OF THE HOBGOBLINS

March Tempo M. M. ♩ = 108

MARSCH DER WICHELTMANNER

H. NECKE

Musical score for 'March of the Hobgoblins' (Marsch der Wichtelmannen) by H. Necke. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three systems of piano accompaniment. The first system includes dynamic markings of *p* and *mf*. The second system includes a *mf* marking. The third system includes a *f* marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings above the notes, possibly indicating fingerings or articulation.

First system of musical notation. Treble and bass clefs. Dynamics: *p* (piano) in the bass, *mf* (mezzo-forte) in the treble. The music features eighth-note patterns in the bass and chords in the treble.

Second system of musical notation. Treble and bass clefs. Dynamics: *mf* (mezzo-forte) in the bass, *p staccato* (piano staccato) in the treble. The treble part shows a shift to a new key signature with two flats.

Third system of musical notation. Treble and bass clefs. Dynamics: *mf* (mezzo-forte) in the bass. The bass line features a steady eighth-note accompaniment. The treble part has chords with fingerings indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *pp* (pianissimo) in the bass, *mf leggiero* (mezzo-forte leggiero) in the treble. The bass line continues with eighth notes, while the treble part has chords with fingerings.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *ff* (fortissimo) in the bass, *p* (piano) in the treble. The bass line features a more active eighth-note pattern, while the treble part has chords with fingerings.

Sixth system of musical notation. Treble and bass clefs. Dynamics: *mf* (mezzo-forte) in the bass, *p* (piano) in the treble. The music returns to a similar eighth-note bass accompaniment and chordal treble texture.

Seventh system of musical notation. Treble and bass clefs. Dynamics: *p sempre dim.* (piano sempre diminuendo) in the bass, *pp* (pianissimo) in the treble. The piece concludes with a final chord in the bass and a sustained chord in the treble.

## MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER

Solenne M. M.  $\text{♩} = 40$ 

*pp misterioso una corda*

*Pod. simile*

*p*

*tre corde cresc. molto*

*Pod. simile*

*ff*

*ff sonoro*

*dim. molto*

*una corda*

*Last time to Coda*

*pp*

*dim.*

*ppp*

*p Meno mosso (Chant of the Jesuit Priests) Quasi religioso*

*Pod. simile*

**Tempo Primo**

**CODA**

*ppp*

*dim. sempre*

*pppp*

*mf*

*Lento*

*p*

*D. C.*

# THE ETUDE FLUTTERING BUTTERFLIES

GRACIEUX PAPILLONS

VALSE

LOUIS BRAECKMAN

Vivace M. M.  $\text{♩} = 72$ 

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace' and the metronome marking is 'M. M. ♩ = 72'. The piece is in 3/4 time. The score is divided into seven systems, each with a treble and bass staff. Dynamics include piano (*p*), forte (*f*), and pianissimo (*pp*). Performance instructions include *crescendo* and accents. Fingerings and slurs are clearly indicated throughout the piece.

The first system of the piece features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the end of the system.

*last time to Coda*

The second system continues the piece. It includes a dynamic marking of *p* (piano) and features various fingerings and articulation marks such as accents and slurs.

The third system shows further melodic and harmonic development. It includes a dynamic marking of *p* and various fingerings and articulation marks.

The fourth system continues with complex rhythmic patterns. It includes a dynamic marking of *p* and various fingerings and articulation marks.

The fifth system features a dynamic marking of *f p.d.s.* (forte piano decrescendo) and includes various fingerings and articulation marks.

The sixth system is marked with a **CODA** symbol and a dynamic marking of *p*. It features a change in tempo and dynamics, with various fingerings and articulation marks.

The seventh system includes a dynamic marking of *p* and a tempo marking of *accelerando crescendo*. It features various fingerings and articulation marks.

The eighth system concludes the piece with a dynamic marking of *p* and various fingerings and articulation marks.

## THE MAYBELLS

POLKA RONDO

F. G. RATHBUN

Tempo di Polka M. M. ♩ = 100

The musical score is arranged in systems. The first system includes the tempo marking and a key signature change to D major. The score is marked with dynamics such as *mf*, *pp*, *p*, *f*, and *ff*. It includes performance directions like *ritentiff*, *staccato*, and *Fine*. The Trio section begins with a *ff* dynamic. The score concludes with a *D.C.* (Da Capo) instruction and a repeat sign.

\* From here go to the beginning and play to Fine; then play Trio.  
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3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*ff* *p* *ff* *D. C.*

## BY THE SEA

BARCAROLLE

FRANK P. ATHERTON

Andantino con moto e soavemente M. M.  $\text{♩} = 48$

VIOLIN *mf*

PIANO *mf* *p* *piu cresc.* *piu cresc.* *piu scherzo* *p*

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## THE ETUDE

Musical score for "THE ETUDE" in G major, 3/4 time. The score consists of eight systems of music, each with a right-hand and left-hand part. The right-hand part is in treble clef, and the left-hand part is in bass clef. The score includes various dynamics and performance instructions.

**System 1:** Right hand: *mf*, *f*, *mf*, *mf*. Left hand: *mf*, *f*, *mf*, *mf*.

**System 2:** Right hand: *p*. Left hand: *mf*. Includes the instruction "Tempo I" and "Sul G".

**System 3:** Right hand: *mf*. Left hand: *p*, *mf*. Includes the instruction "Tempo I".

**System 4:** Right hand: *tr*. Left hand: *mf*.

**System 5:** Right hand: *mf*, *cresc.*, *f*, *mf*. Left hand: *mf*, *cresc.*, *f*, *mf*, *allarg.*, *mf*, *dim.*.

**System 6:** Right hand: *p*, *rit.*. Left hand: *p*.

**System 7:** Right hand: *mf*, *cresc.*. Left hand: *mf*, *cresc.*, *pp*.

**System 8:** Right hand: *pizz.*, *pp*, *pizz.*. Left hand: *molto cresc.*, *pp*.



## SHORT POSTLUDE IN G

Registration  
 Gt. all 8' & 4' Stops (Sw. to Gt.)  
 Sw. Full without Mixtures (Sw. to Ped.)  
 Ch. Clarinet (Sw. to Ch.)  
 Ped. 16' & 8' (Gt. to Ped.)

E. S. HOSMER

Alla marcia maestoso M. M.  $\text{♩} = 120$

The musical score is arranged in a grand staff format, with the guitar part on the upper staves and the piano accompaniment on the lower staves. The guitar part is marked with 'Gt.' and the piano part with 'Sw.' and 'Ch.'. The score includes various musical notations such as dynamics (poco rit., meno mosso), articulation (V, A), and performance instructions (last time only for Fine, Gt. to Ped. off). The piece concludes with a double bar line and the marking 'D.C.'.

## WINTER BELLS\*

(WEDDING BELLS)

WALTZ SONG

S. E. MEKIN

ALFRED WOOLER

*mp* *ad lib.* *f* *mf a tempo con spirito*

Ah!  
AA!

Hark to the win-ter bells,  
Hark to the wed-ding bells,  
*a tempo*

Long the way-side gent-ly peal-ing,  
In the bel-fry gen-ly peal-ing,

*mp* *rit.* *f* *mf*

Mer-ri-ly, chour-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,  
Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,  
*a tempo*

*cresc. poco rit.* *f* *mf a tempo*

O'er the fleec-y snow re-peal-ing, Far and near, sweet and clear; Hep-ry hearts with joy are heat-ing.  
On the bal-m-y air re-peal-ing, Far and near, sweet and clear; Hearts with love and joy are beat-ing.

*1st time* *poco rit.* *f*

*Last time only* *rit.* *cresc.* *ff* *mp a tempo* *Fine.* *atempo*

Hark, the mer-ry win-ter bells. All a-long the way, The jing-ling bells and hors-es' pat-ter  
Hark, the mer-ry wed-ding bells. Faith-ful un-to death, Each heart un-to the oth-er plight-ed,

*rit.* *cresc.* *ff rall.* *mf*

Min-gle with the tones of youth and maid-en's mer-ry chat-ter, Pledg-ing love a-new,  
Long the path of life, In lov-ing fel-low-ship u-ni-ted; Love shall hold you true,

\* For weddings use the text in Italics (lower line.)

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# THE ETUDE

*rit.*

All the jour-ney through;      Maid-ens fair,      free from care,      Ev-'ry pleas-ure is for you.  
 All the jour-ney through;      Hap-py pair,      free from care,      Ev-'ry bless-ing is for you.

*mf a tempo*

Hark to the win-ter bells,      'Long the way-side gent-ly peal-ing,      Mer-ri-ly,      cheer-i-ly,  
 Hark to the wed-ding bells,      In the bel-fry gai-ly peal-ing,      Mer-ri-ly,      cheer-i-ly,

*mf*

*cresc. poco rit.*      *f*      *mf a tempo*

O-ver hill and val-ley steal-ing;      List to the rip-pling tones,      O'er the fleec-y snow re-peal-ing,  
 O-ver hill and val-ley steal-ing;      List to the rap-ping tones,      On the balm-y air re-peal-ing,

*cresc. poco rit.*      *f*      *mf*

*poco rit.*      *f*

Far and near,      sweet and clear;      Hap-py hearts with joy are beat-ing.  
 Far and near,      sweet and clear;      Hearts with love and joy are beat-ing.

*poco rit.*      *f*

*mp a tempo*      *cresc.*

Peace and joy doth fill each heart,      All the world is fair and bright;  
 Peace and joy doth fill each heart,      All the world is fair and bright;

*mp a tempo*      *cresc.*

*mf*      *poco rit.*      *D.C.*

Vows are made, no more to part,      Puls-es beat with wild de-light.  
 Bound my love, no more to part,      Puls-es beat with wild de-light.

*mf*      *poco rit.*      *D.C.*

## THE ETUDE

To Miss Jeannette Coxe

## A SONG DIVINE

SOME DAY-SOMEWHERE

Words and Music by  
JULIAN JORDAN

*Andante sostenuto* *tranquillo*

I was wea-ry, so sad and wea-ry,  
And my heart, my heart was light-ened,

*molto accel.* *cresc. voce*

*poco cresc.* *poco rall.* *poco cresc.*

Life once bright had long been but drear-y, Was-ry wait-ing, so wea-ry wait-ing, Hap-pi-ness flown for many a - day,  
Won-drous-ly the day was bright-ened; And a gain my soul was sing-ing, A gain with joy my heart did thrill.

*cresc.* *poco rall.* *poco cresc.*

*tempo I.*

At the key-board id-ly dream-ing, Tho'ts and fan-cies wild-ly teem-ing, Then I heard (or was I dream-ing?)  
Al-ways ten-der, nev-er chid-ing, Mine, yes mine for-ev-er a-bid-ing, Mu-sic tones so sweet, con-fid-ing,

*cresc.*

Some thing that seemed to con-stant say: still, "Skies will be fair some day, some-where!" To me a mes-sage,

*cresc.*

a song di-vine. "Some day some-where, Do not de-spair, Some day, then fear not! Oh,

*rall.* *no rall.*

song di-vine! "Some day, then fear not! Oh, song di-vine! song di-vine!

*rall.* *no rall.*

*D.O.*



the student is well along in the grade. He should have acquired sufficient facility so that it does not take him too long to learn the exercises, so to vary different from that to which average pupils are accustomed that they should at once be able to learn the notes with a fair degree of facility or, like many others, they will become discouraged with Bach. Furthermore, you have repeated studies of the same degree of difficulty, in later grades. If you complete the work in the Czerny-Lieberknecht you have done all the work in Czerny's Opus 339 that is necessary. The "Standard Course" progresses to pieces of a greater degree of difficulty than to places of an indicated in the etudes to be used.

#### FINGERS AND EMBELLISHMENTS.

1. "What can be done for a fifth finger which curves towards the fourth early in the first joint, and is it to be identified with the first joint?"  
2. Is there a weak point which explains all the "instabilities" of the classical composers?  
3. It is played before the note with the dash always placed with the note before, and the long dash away from the note (it ornaments)? If not, how has the dash to be placed?—N. M.

1. This is a physical deformity, and this department is unable to suggest a cure. A good surgeon might be able to give you advice. Constant manipulation might do it, but the danger is to best by nature it will be difficult to make it straight.

2. The *Embellishments of Music*, by L. A. Russell, will give you all the information you need. The subject is treated with great fullness from the time of Bach to the present day. An article upon this subject, by Dr. Riemann, a leading German authority, has been announced to appear in *The Etude*. You will do well to look out for it.

As to the general teaching has been that both the short and long appoggiatura has been the fashion from the following note. The teaching of the short appoggiatura, or acciaccatura, as it is sometimes called, has been much discussed. The time consumed by the short appoggiatura, however, is so exceedingly brief that it hardly seems worth while to consider it as a time factor.

#### BROKEN DOWN HAND.

"I am a girl of seventeen and hope to become a pianist. I have finished the first grades of the Metzger's course, but cannot proceed further. My hands are flat, in a few months I predict that my hands will become very stiff, and I shall be unable to play any more. Will you kindly recommend exercises to strengthen my fingers and technique?"

Your letter does not say whether your practice was done under the supervision of a teacher or not, but I should judge that from the condition you say your hands are in. If after several months practice your hands are in such a broken down condition that you are unable to play more than five minutes at a time, there must have been a grave defect in all your work, and it would be impossible to correct except after months of study and practice under a teacher of the very first order. It would be necessary for you to spend weeks upon the simplest fingering and hand motion exercises, and to overcome stiffness and suppleness of motion. Having already gotten in this sad condition, after months of practice on things far too difficult for you, anything that you practice, if it causes the condition you mention, is too difficult, even though it be only the first grade. Without sufficient instruction of your case, I can only suppose it is one in which practice has been constant upon too difficult music, with the hand and fingers in a rigidly stiff condition. If your practice had been done correctly you ought to be able to play five hours a day without discomfort other than a natural physical fatigue.

You say you wish to become a concert pianist. In order to accomplish this you will need to place yourself under the instruction of a first order teacher for practice and study under a fine teacher. It will be necessary for you to have expert advice at first hand. You must first learn to relax. Then you must learn to play music in a relaxed condition while in a relaxed condition. This will mean long and patient effort, most intelligently applied. It cannot be done at long range. You will need the closest sort of watching by an experienced and expert teacher.

Melody and Harmony, the two principal factors in all music, do exist in nature. They are essentially the work of man.

## The American Man in Grand Opera

By ALLEN HINGKLEY

Base of the Metropolitan Opera Company of New York

For a long time the American man has been more or less prominent in opera. Until now, scarcely any opera house in America or Europe but has at least one American prima donna in its company. The advent of the American man in the same field has been comparatively recent, and indeed unusual. Now he is beginning to be reckoned with abroad and in his own country.

Americans never regarded the stage seriously, whether dramatic or operatic, as a profession for their sons. As a matter of fact, it was not quite considered a decent occupation by the English speaking race in general until Sir Henry Irving lifted it to a far higher level than it had ever previously occupied in society's opinion. Again, there were practically no opportunities for operatic engagements in this country, where, save for the Metropolitan Opera House or its ally, the Academy of Music, and the strictly French Opera of New Orleans, opera companies were traveling organizations of uncertain fortunes and indifferent personnel. There were few conservatories or prominent teachers offering free musical education to talented youths whose parents could not afford to pay tuition, as in the case in France and Italy, for instance. For indeed were the parents who would even consider sending a son to Europe to be trained for a profession which would mean practically expatriation.

Within the last fifteen years, many of these conditions have been changed. We have senteners in this country whose pupils, singing prominently in the opera houses of Europe and America, testify to the possibility of acquiring an excellent musical education in America, without the foreign study once considered essential for anything more than a mere certificate. We have now three thoroughly organized opera companies, those of the Metropolitan, the Boston and Chicago-Philadelphia houses, not to mention that of New Orleans, which is still practically a French company, and still others are in prospect. There are each season more touring companies invited to give in English or in French or in foreign languages. These companies are not only their profitable, and contain excellent singers. In consequence there is ever more and more opportunity for the American singer, man or woman, in his own country.

The great opportunity to Americans in grand opera was given by Henry W. Savage, when he formulated and successfully carried out his plan for an English opera company. Previously it might almost be said that over the doors of the American Opera House were inscribed the words "No Americans need apply." This was not so in the Academy of Music, when Louis Young American singers, among them Clara Louise Kellogg, made their operatic debuts in that theatre, but it was certainly not true to a great extent of the Metropolitan Opera House under Grau.

#### AMERICANS DEMAND THE BEST.

There were good reasons for this state of affairs. The New York public, paying high prices for opera, American singers as well as beginners, and so only such foreign theatres were allowed to appear. This meant not only years of expensive study, but also remaining still longer abroad, acquiring this experience, and being on small contracts. Then came Mr. Savage, and said, "Give the American a chance by giving opera in his or her native language." A number of artists now prominent in Europe are graduates of that it is no longer necessary to go abroad to study singing is, I think, pretty generally conceded. The best of the young American artists now singing in this country or in Europe received either their entire musical education in this country, or at least high priced for the public to see our houses are too course beginners. Too often these beginners are

criticized as mature artists, which is very discouraging to them, nor is it helpful. Then, too, the repertoire of operas are given, five, six or seven times a week, and artists under such circumstances cannot be numerous. But the young singer needs rehearsals, needs frequent opportunities to sing, if he is to grow artistically.

He is also brought into competition with French, Italian and German artists all of them experienced, and he must sing in them in the various foreign languages which are strange to him but perfectly familiar to them. Many of these artists, like Dédé, are equally at home speaking every language, and he is to find an American singer of only American training who is at home in any language but his own.

#### ADVANTAGES IN GERMAN OPERA HOUSES.

In the smaller German theatres, for instance, the young singer is given frequent opportunities to sing, and the public, which pays a small price for its operatic privileges, is content to let him make mistakes occasionally in order that he shows improvement. Rehearsal time is given the beginner many valuable with example and advice. Costumes, too, is paid to costumes; that they shall be historically accurate well as effective. Wigs are carefully made-up in all its details, and the greatest attention paid to things are left in Germany and one of these of the artist. In this country in our large opera houses, no manager has time for such exhaustive work as he can from an beginner usually must learn as

As to the American man's natural qualifications for the grand opera, there seems to me no doubt that the American woman, is usually gifted with a fine natural voice. The chief singers who I have heard agree with this statement, think that foreigners who contradict it. It merely does not seem to me to recently the fine voices did to show that until the advent of good singers around us, the professional of good voices. In our college glee clubs there is no doubt to be sure. The American man, whether he is succeeding his art in the operatic field, now he is the best educated all around man in the singing pluck and endurance. His American have had to help them as well as a profession where such talent is quite as useful as a profession where such talent is personally, I lay particular stress upon outdoor rowing, and sports for the singer. The singer do fine physical condition; not only do they ward off superfluous flesh, but they take his mind off himself, get him away from his work and enable him to return to it with free enthusiasm and vigor.

#### EXPLAINING NOTE-VALUES TO CHILDREN.

By LYNN TURNER WOODEN.

One of the chief difficulties which confronts the teacher of children is in getting them to understand No matter how carefully the note values to them, their minds rarely, they may explain things a half, but they make a whole, and two quarters make a half. Indeed, it is too much to expect children who the mysteries of fractions 1, 2, 3, 4, to understand a good method of avoiding this difficulty is to get nearer to see to saw three small pieces of board can be sawed into five, he can get two pieces of board and board No. 3 into three, and two quarters fitted together should be sand-papered. The edges of these With the aid of the boards form the three sides of a triangle, grasp the division of these discs, the children readily eighth, and quickly apply it to the notes.

The modern composer demands more of his interpreter than the older masters did. Often the clearly played, the effect is spoiled. Be careful in character, and in phrasing that it cannot be spoiled. Be careful in Chaconne, "Be careful of another in the spirit of you as one think the interpreter is the hardest to be understood of the two!"



mouth, in the face, and so on. While a singer's experience is regarded by those commentators as doubtless, more or less peculiar to himself, nevertheless it is pretty well established that in a great many cases when a singer produces beautiful tones with ease he is, in fact, doing about it at the cost of more or less tension as of tonal vibration centering in the upper front mouth, face or head, moving or spreading with changes of pitch and power, and to certain extent also with variations of tone-color.

It may perhaps be said that these sensations are merely the accompaniment of good singing. The writer will go further, and say that he believes that an intelligent mental preparation for the sounding of tone by securing a clear concept of the tone desired with reference to pitch, power and quality, and bringing the soul into readiness to direct the stream of sounding air, to, and expecting to feel a sensation of vibration at more or less clearly defined points in the mouth, face and head, materially assists in bringing larger tonage, and that other parts concerned into the most favorable conditions and adjustments for the production and emission of the tone desired. In this way one comes to associate tones with their appropriate tonal sensations, or "tone values"; in other words, learns to use the vocal instrument with skill.

On low pitches the farther forward in the upper front mouth the sensation of tonal vibration is located, the better the result. The vowel *e*, as in *feet*, will, for certain reasons, seem to be more forward than any other vowel, on a given pitch, with the exception in some cases of *o*. But these vowels are not really more "forward" than a well-produced *a*, or *au*, than those pitches. In all voices, there is also more or less sensation of vibration (not resonance) in the upper chest, although in the case of light sopranos and tenors it is so faint as to be practically negligible. There may well be a faint sensation of vibration in the front of the face on the low notes of all voices.

As the pitch rises in the middle range of the woman's voice, the sensation of tonal vibration is expected to be felt in the upper front mouth, and to spread progressively upward in the face, and backward along the teeth and cheekbones toward the ear. This is a combination of mouth and facial vibration. At the highest range of the woman's voice is centered upon the sensation of tonal vibration in the face has spread around behind the ear, and is lost from the front face. Instead it is felt as rising in the back of the head toward the occipital. It follows the curve of the skull, and, therefore, on the last few very high pitches is felt as focussed at the top of the head, progressively forward until it reaches a point on a line with the top of the ear. The breath notes of the woman's voice are not to be directed in thought on to the forehead. This upward-backward-forward production of the highest range of tones in the woman's voice is said to be accessory to the principles of the Old Italian School as exemplified in the teaching of the late Francesco Lamperti and the practice of his pupil, Madame Benelli.

When the pitch ascends in to the upper range of the man's voice, the sensation of tonal vibration is expected to become weaker at the upper chest; it is also expected to spread progressively upward in the face and downward along the teeth and cheek-bones toward the ears. On the highest notes the tonal vibration is felt to have spread along the cheekbones and to well back of the last upper lip outward and upward, as though gently

smiling, is of the greatest importance in the connection. This is a combination of mouth and facial vibration.

#### THE SAFEST COURSE.

The safest course, when singing with fair force of tone upward, is not to postulate the location of the location of tonal vibration in the head, in the woman's voice, later than *E-flat* (fourth space treble clef); and in the man's voice, to well the spreading of the sensation of tonal vibration into the face and backward along the upper teeth and the cheekbones not later than *C* (first added line above, bass clef), in the case of the tenor; *B-flat* in the case of the baritone, and *A-flat* in the case of the bass. It is beneficial to practice vocalizing downward, carrying the sensation of tonal vibration and quality of tone ordinarily associated with the higher ranges as far down into the lower ranges as may be possible.

It is to be understood that in the combined mouth and facial vibration there is to be no hint whatever of nasality in the sound of the note, whatever may be the feeling of the voice in connection with it. If the tone sounds nasal, there is rigidity or wrong position of the back-tongue and palate. Tone is formed on vowels in the mouth. Resonance may be set up in all the spaces connected with the sound above above the point of origin of the tone—at the vocal chords.

It is understood also that all tones have their origin in the larynx, whether they be called Head, Mouth, Face or Chest tones.

It is open to question whether the chest acts as a resonator in the same way as do the cavities above the chords, including the pharynx, posterior nasal passages and the larynx cavity. It is quite certain, however, that the singer successfully to "place" the voice, the singer must take and keep the "singer's position," with the upper chest held constantly well up without strain, and breathe practically altogether from the chest. It is only this type of "deep breathing," as Lamperti remarked, that leaves the larynx in perfect freedom. The relatively high position of the chest contributes materially to the easy and correct management of the singing breath. A falling upper chest, during singing, and particularly at the beginning of a tone, is likely to disturb the pose of the larynx and cause a constriction in the throat.

A general rule, always to be observed to advantage is one which requires the singer to well the sounding breath to flow slowly and steadily through the neck, up behind the upper back teeth, and curve forward along the roof of the mouth. The singer must not, even upon the lowest tones, will the breath to curve into the mouth, at a level lower than that of the upper back teeth. As the pitch rises, the breath in connection with directing the breath-stream is to send it gradually higher and higher behind the upper back teeth on its way upward and forward. Finally in the highest range of the woman's voice, the breath is to direct the sounding breath-stream still farther upward and backward into the upper back head before curving it over into the mouth.

It is to be understood that there is no one pitch in any voice upon which there is a sudden change of location of vibration, or "focal point," or "placing," the change of placing, as the singer goes up and down the scale, will be very gradual indeed.

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"smiling" upper lip, are conditions precedent to good "placing."

STUDYING THE CONSONANTS:

The vocal consonants may be used, preceding vowels, to bring to students a consciousness of the location of tonal vibration, or the "focal point." Thus, in this, *u*, *o*, *u*, *o*, *a* (nasal) and *l* for upper front mouth vibrations. *M*, *n* and *ny* (as in *thing*) for facial vibration. In using these the greatest care must be taken to keep the muscles under the chin in front of the larynx in a state of ease, lacking rigidity. Humming must be done on breath control, although the consonant used were really a vowel, and the following vowel must be closely connected with the consonant. A steady pressure of breath, not affected in the least by the change from consonant to vowel, is of prime importance in this work. Essential consonants, such as *t* and *d*, *f* and *z*, as in *stay*, are sometimes used to bring a consciousness of "forward" production in the mouth. They are dangerous because the temptation to give up true breath control on them is very strong, with the result that the following vowel tone will lack breath support and "strike" the throat. They can and must be done with as genuine a control of the breath as if they were vowels.

The development of skill in the use of facial resonance is a good preparation for the "placing" of tone in the head. Singing on a thoroughly controlled breath, with responsive freedom of all parts of the vocal instrument, of a genuine smile (not a grimace), the head inclined slightly forward, a slight expansion at waist front and back, with the thought of floating the breath high up behind the upper back teeth and soft palate toward the back of the head, and expecting to find there a light, fluttering sensation as of tonal vibration, will be helpful.

SUGGESTIONS.

BY E. W. WODELL.

Bear in mind that in every audience there are a few who "know," whose taste is cultivated, and who listen with intelligent discrimination. Sing with them, and not for the unthinking crowd who applaud most noisily the worst features of the concert.

Do not be "dramatic" in your singing as the expense of good tone quality. Once the velvet is worn or shouted off your tone, it is doubtful whether it can be restored.

Past, Sembrich, Melbs—big voices? By no means. Shouters? Never. Always sing within their powers. Out something in reserve? Surely. Undoubtedly most singers of their time? Unquestionably. Is there not here a lesson for young and ambitious vocalists?

The world is full of good music, and in this day it is not expensive. And the reach of this good music is simple, and refreshingly attractive, yet vital has a robust strength of harmony, rhythm and form which suffices and gives it elements of permanency. Then why sing the ephemeral, "popular" jingle, which has to be renewed every week or two? What is the cause of the "tremolo"? Here is a little story which may throw some light on that subject. When Verdi's *Falstaff* was first brought out at La Scala, Milan, a leading critic said that "the female singers especially were and all the victims of the tremolo" to such an extent that it was apparently impossible for any one of it to sing a note steadily. It would seem, therefore, to result that these singer had "yelled themselves hoarse" a little while ago in *Cavalleria Rusticana*. Forced voices—tremolo. Cause and effect?

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Don't "take lessons." Study. See what Jenny Lind did with her "natural" sally harp and untending organ." She worked so diligently and with such intelligence as to win the sincere admiration of the maestro Garcia, and he was a hard man to please.

NOTICE TO ALL VOICE ENTHUSIASTS.

The departmental service of THE ETUDE will be stronger and better than ever during this year. Numerous distinguished voice teachers have consented to serve as editors and our readers may look forward to the following articles, representing the best thought of leading vocal specialists in Great Britain and in America. Among the 1912 features will be: An Article from the eminent Teacher,

MME. MATHILDE MARCHESI (Paris) Particulars of this exceptional feature will be given later.

MR. WILLIAM SHAKESPEARE (London), the most distinguished of English vocal teachers, on "Upward Tendencies in the Teaching of Singing";

Dr. W. W. GILCHRIST (Philadelphia), the well-known composer, on "Characteristics of Different Voices";

MR. PERLEE DUNN ALDRICH (Philadelphia), on "Characteristics of Different Voices";

H. W. GREENE (New York), on "The Art of Winning an Audience";

MR. KARLETON HACKETT (Chicago), on "How to Give the Young Pupil an Idea of Tone";

MR. E. DAVIDSON PALMER (London), "Unknown Truths About Voice Production";

MR. F. W. ROOT (Chicago), celebrated author of many successful works on "Mistakes Young Teachers Are Liable to Make";

DR. HERBERT SANDERS (Canada), on "The Principles of Resonance";

MR. D. A. CLIPPINGER (Chicago), on "Essentials in Training a Singer";

MR. L. A. RUSSELL (New York), on "Singing in English";

MR. F. W. WODELL (Boston), on "Hints for the First Lessons" (in this issue).

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### WHAT CAN BE DONE ON A SMALL ORGAN.

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1. A good legato.
2. Good rhythm.
3. Good phrasing.
4. Good registration.

These are necessary in this order, and the first three can be obtained on the smallest kind of a pipe organ. The second organ is not so necessary to their acquisition because of the difference in touch and slowness of speech, and should not be used as a substitute, except as a last resort. It is pretty sure to develop wrong conditions.

It is a great delusion to think that a large organ is necessary for anything but the development of skill in registration. How frequently one hears a complaint in extenuation of a lack of improvement in playing some what of this sort: "Well, what can you expect? If I had a good three-manual organ I would have some ambition to work, and be able to do something." The chances are that the player's lack of progress and poor work generally is due to deficiencies in one or several of these fundamental particulars, as a result of which the player fails to feel and get out of the music its real meaning, and so fails to express it to others. Taking up these important matters in order to let us consider some details concerning them.

#### I. A GOOD LEGATO.

A poor legato does not necessarily imply that a player cannot play a smooth scale or arpeggio. There is an altogether too short-sighted notion prevalent in regard to this point. The greater part of organ music, almost all of the simpler kind used in church services, is entirely devoid of running passages. The lack of legato is to be seen so-called "simple" things as hymn-tunes and similar four-part playing, where a discriminating regard for the fundamental principles of touch, phrasing, accent and rhythm must be exercised, and, above all, the notes be held their full value, within certain limits to be referred to hereafter. These are matters that apply just as fully to the use of two-manual instrument as to that of three or four. In general, it may be said to involve a scrupulous regard for note-values, an appreciation of the requirements of the phrasing and rhythmic phrase, and an instinctive readiness and responsiveness on the part of the playing apparatus to meet these requirements, and express these values.

In considering tone-values, it is of vital importance that the player should understand the proper treatment of repeated chords and single notes in a chord in hymn-tunes and other music not written

specially for the organ. For example, in the tune of *Hurley*, first to the hymn *Sing us a new*, the first three chords in each line but the third are repetitions of the same notes. Some players, having been taught that it is wrong to strike the same notes over again, would hold all these notes through the measure, and completely annihilate the rhythm of the tune. Others, of more sympathetic nature, would apply that principle to the bass and tenor notes only, repeating those in the soprano and alto. A little further reflection and experiment will show the better result from dividing the holding and repetition equally between the lower and upper voices, preferably repeating the soprano and tenor notes. In cases where only two of the notes are repeated it is safe to rely upon the moving notes to sufficiently define the rhythm.

An instance of this will be found in the familiar tune *Seymour*, frequently sung to *Softly now the Light of Day*, where either the soprano or tenor are constantly in motion.

In the accompanying tune, *St. Andrew of Crete*, sung to *Christen, dost thou see them?* there are a number of points which make it writeable for purposes of illustration.

WRITTEN  
St. Andrew of Crete JOHN B. DYKES

Played without pedals, or upon a reed organ, it should be done as follows:

PLAYED  
Allegro moderato

A careful study of the differences in effect from the various possible ways of treating the repeated notes in this tune will prove instructive. A repetition of the G in the second measure, for example, will intensify the accent if it should seem desirable to make the movement more decided. Note the difference in ef-

fect at D from a repetition of the G in the bass, and the necessity of the repetition of the G in the last measure.

The rule of tying all suspended notes, as shown at A, must be adhered to strictly.

The essential underlying purpose is a preservation of the rhythmic flow of the melody and the identity and integrity of each of the four parts as equally important factors of the tune as a whole. A good four-voiced legato, that is, is an absolutely essential prerequisite to

#### II. GOOD RHYTHM.

The organ has from time immemorial been maligned as a lifeless instrument, unresponsive to impulse and to the inspiration of rhythm. I say "maligned" because I deny the impossibility of accent or obtaining a response to impulse at the organ. It is true this organ accent is of a radically different nature from that of the piano, and is one of effect rather than of actual dynamic force, but nevertheless it is an effect that is felt as a vital influence in playing, giving vigor and vim that cannot be denied. An organist who has not been taught or has not discovered the means of producing this effect is without one of the most important and telling features of his professional equipment.

There are two kinds of organ accent, one coming from an appreciable prolongation of a note beyond its strict fractional value, and maintained for it by passing over the following notes a little more rapidly, thereby producing a species of tempo rubato, or "robbed time," and the other resulting from making a slight instant of pause before the note, or notes, the margin of silence serving to intensify the sound when it comes. An illustration of the former may be obtained in the holding the quarter note E, chord by holding a trifle beyond their strict beat value. The same effect is possible and desirable in the corresponding places in all the other lines of the tune.

Illustrations of the latter kind of accent may be found at the beginning of the last three lines by cutting short the chords and preceding in each case by about the value of an eighth rest, making the notes dotted quarters instead of half notes.

It is absolutely essential that a steady and firm movement from bar to bar be constantly maintained, and that all accents, else the result will be an egregious mockery of rhythm.

#### III. GOOD PHRASING.

This is in turn dependent upon a good legato and good rhythm, and is as indispensable to a proper expression of the meaning and purpose of the music as the due regard for punctuation and the significance of the various parts of speech next student will spare no pains and forbearance no time spent in analyzing the values and rhythmic relationships and of a composition to secure proper balance and symmetry between them, giving due prominence to those that are dominating and subordinating the details of the minor ornamental features, particularly the organ advantage must be taken of the various kinds of touch and accent, and of notes in order to make clearly the outlines of successive phrases. The analogy between music and drawing in black and white is close enough to be always worth margin, of white space, which is, in music, silence, absence of tone, is quite important. Background is a very important item in a picture.

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## Helps for Club Workers

### AN "ORCHESTRA" GAME STORY.

A New Idea for Use in Children's Club Work.

BY OCTAVIA HUBSON.

This game is greatly enjoyed by the members of a juvenile club and serves to familiarize them with the nature of the different orchestral instruments as well as the manner in which each is played.

Prior to playing the game the teacher gives a description of each instrument and also some idea of how the instrument is held or played upon by the performer. In the following story only the best known instruments are suggested. The ingenious club leader with a large class can easily extend the story so that it will include the other instruments if desired.

The children are seated in a semicircle. Each one is assigned the name of an instrument and the whole represents an imaginary orchestra. As the story is read, the instant each child hears his orchestral name called he rushes forward and faces the rest of the orchestra and in pantomime goes through all the motions of playing his instrument. As soon as any other instrument is mentioned the player retires to his seat and the new player comes forward. Two chairs are placed inside the circle for the "cello and the bass." When the words "whole orchestra" are mentioned there is a grand rush forward, all instruments playing at once.

In some cases the teacher or club leader may even introduce the following: At the end of the game play some simple, well marked piece like the Mozart-Schubert Minuet in E flat and have the children go through the motions of playing the instruments and at the same time imitate what they believe to be the sound of the instruments. The wonderful collection of "Ta—ta—ta—ra—ta," "Zing, Zang," "Boom—Boom—Boom," which this game is very laughable and entertains the children hugely.

Aside from the instructive side of the game, it is endless fun and may be played any number of times, assigning a new instrument to each player at each repetition of the game. Here is the story:

### A FAMOUS CONCERT.

There was to be a grand concert in a German city, and Franz's father had promised to take him to hear the music that started off on the evening he indeed they were quite early before the instruments of the ORCHESTRA were tuned in fact.

As Franz sat there watching my crowds of people come in (early comes like himself), the bright lights and beautiful dresses of the ladies, he grew listless, laying his head against him, he felt very comfortable indeed.

Pretty soon Franz heard a soft, sweet voice almost whisper in his ear: "Little boy, of all the instruments, which do you like the best?"

Franz looked up quickly, and there—what do you suppose he saw? Why the

PICCOLO on legs. Yes, indeed. He had stepped off the stage and walked right over to where Franz sat.

"Now Franz was a polite little boy and did not want to hurt any of the instruments' feelings. What was he to do? He did love the 'CELLO better than anything," but he said, "I love so many of you I hardly know." This reply pleased the PICCOLO so much that he hopped all the way up and down the scale, which attracted the attention of the TROMBONE on the stage, who called out, "Whom have you there, Mr. PICCOLO? Bring your visitor to the stage so we can all talk to him."

At this proposal, the big BASS DRUM took hold of the big BASS VIOL, saying, "Come along, old chum; we will carry this little fellow across the footlights." With that the whole ORCHESTRA became excited. A visitor on the stage was something entirely new to the instruments. The BATON flew around the stage like he was crazy, putting things to rights; for he was a very particular little fellow, and was accustomed to being obeyed by everyone.

"You needn't be so bossy before the concert begins," snapped the CYMBALS in one breath.

Miss HARP was very dignified, and settled herself in the corner, saying she "didn't care to associate with such a promiscuous crowd."

"She always was a 'snick-up thing,'" whispered the "CELLO" to the VIOLA. "Just because she wears more strings than we do."

By this time the stage was ready to receive the little guest, who came in a great style riding on the back of the big BASS VIOL, flourishing the bow in the air in time to the gay march whistled by the PICCOLO, while the big BASS DRUM kept his hands clapping against his sides, "making time," he said.

"Ladies and gentlemen," said Professor BATION, addressing the ORCHESTRA, who sat in a semi-circle whistling together, as they gazed upon the little boy (sounding to Franz very much like "tuning up") "we have with us to-night a very distinguished guest, the son of a famous conductor. He has come for the purpose of deciding which one of us is the greatest musician. Each instrument will do his or her part in the most capable manner. I will first call upon Miss HARP, as she is one of the only two ladies among us."

"I will sing where I am, thank you," she said, when Mr. ELUTE politely offered to escort her to the front. At this remark the whole ORCHESTRA ceased quite audibly, which so offended Miss HARP she wouldn't sing at all. "Good discipline to had rubbish," remarked the TROMBONE, making a French bow in her direction.

The TRIANGLE came forward and sang a ringing little song called *The Bell*; then the KETTLE DRUM announced that he would sing; but before he was half through the whole ORCHESTRA was in an uproar.

"Here, here, that will never do," called Professor BATION. "Why, you can't even carry a tune!"

"Well, one thing I can do, I keep in time, and that is something you don't always do," retorted the KETTLE DRUM as he trotted before him, bent over.

At this moment, a very polished gentleman, wearing a great deal of gold, came forward, and in the softest, melodious voice began to sing a melody which almost made Franz cry.

"The gentleman who's rich, mellow voice, little boy," said Professor BATION, "is Herr CORNET."

The singing of Herr CORNET seemed to restore peace and good feeling among the instruments, and even Miss HARP crept a little closer to the French gentleman, Mr. HORN, was so delighted that he expressed a desire to sing a solo.

"Horror! Don't!" cried the whole ORCHESTRA in one voice. "Why, you know you have no voice!" It is enough to drive one mad to sit next to you in concert with the rest of us." At this insult Mr. FRENCH HORN left the stage in a huff.

When persons again retired Herr FRENCH HORN sent Mr. VIOLIN in. He would sing a duo with him, to which she readily consented. The whole ORCHESTRA at once seated itself with a sigh of satisfaction, for they knew there was a treat in store for them.

Franz was fairly entranced with the exquisite voices of the two instruments. FRENCH HORN sang in the clearest, purest, sweetest voice he ever heard; and could there be anything more exquisite than the deep, rich, mellow tones of Herr "CELLO?"

The CYMBALS and BASS DRUM were just beginning to clap their hands, when, with a jump, Franz opened his eyes.

"Hello!" laughed his father, "so this is the new concert, is it? Go to sleep before it begins and don't wake up until it is over!"

### AN ORIGINAL IDEA IN MUSIC CLUBS.

BY LOUISE SMITHWICK TRIZANTAN.

NEARLY TWO YEARS ago a few music-loving women had just created a rehearsal of quartet work that they had come together to practice, and, very naturally, the talk of all five dwelt upon the same thing—their neglected. Each one present deplored the tendency of the house- and home-keeper to sit aside that art, at once so readily and so loved, and as though the spirit of music should be heart at the same moment, the same thought came to all, to hold faster in the time to come to the ever dear piano. And from this came the "Rehearsal Club," an association with high musical aims, for earnest purposes and a coterie that is unique in that it plays for the approbation of no public, but for the inspiration, appreciation and criticism of its own members only. Another new feature of this club was that it has no fees—no directors, no officers other than the five or six, whose residence it was organized, at the monthly practice, and whose presence by its monthly obligation upon any member to be present each month lies in her hands. She has resigned none in the loved art, but one has been absent from the club, the absence twice has any one from any reason not thoroughly explained.

What has never been an annual meeting of the Rehearsal Club, even this has led to the desired end, that of acquainting the members to playing in

public. This has tended to lessen the timidity so natural to an amateur who starts but once before others. At the monthly meetings each member repeats one piece that she has played at some previous rehearsal in addition to the number assigned for that particular day, and every half year each player gives six numbers selected from all she has memorized during the club's life, thus gradually but steadily extending her repertoire of piano compositions that she can play, if unexpectedly called upon, within the work of the club has been confined entirely to solo piano playing.

One idea that has been featured somewhat prominently in this club is the bringing into the interpretation, or the expression of certain piano expressions. For an example, at one half-yearly review each member memorized Grieg's "To Spring," and in addition to the regular program members gave to each other a conception of this beautiful composition. Truly, not one of those present but profited by the impressions of the others.

The members of the Repertoire Club have been saved from drifting entirely away from the beloved piano. In that, if in nothing else, it finds its reward.

Sound is the organ, but the art of sound, of feeling, is the conscious language which emulates the fall, overflowing love which enables the sensual and realises the spiritual.—W. G. WILKINSON.

In my opinion a musician's real work only begins when he has reached what is called "perfect pitch," viz., a point beyond which he can discover nothing more to learn.—MERRILL SPOONER.

### SURPRISED DOCTOR Illustrating the Effect of Food.

The remarkable adaptability of Grape-Nuts for a stomachs so disordered illustrated by the case of a woman in Racine, Wis.

"Two years ago," she says, "I was attacked by a stomach trouble so serious that I was unable to eat anything for a long time. I could not eat the various kinds of food. Even doctors had pronounced most acute pain and you can imagine my surprise and delight when I found that I could eat Grape-Nuts with a relish and without the slightest inconvenience."

"When the doctor heard of it, he called every day, because several small portions grow tired of it as I had of all other food."

"But to his surprise (and that of Grape-Nuts, too), I did not tire of day, till, after it became better day by day, I very gradually recovered my stomach and my appetite."

"My stomach, which had become so weak, that I feared I would be restored to my usual connection with beverage, which has become so useful and thankful, appreciate most gratefully the preparations for the good that your food has done me, and shall as long as I live, thank you for the Postum."—Name given by

Read the little book, "The Road to Everlasting Life." There's a reason that appears from the love letters. A new era begins, true, and full of human interest.

## Department for Violinists

Edited by ROBERT BRAINE

### THE SECRETS OF A GREAT MASTER'S SUCCESS.

(Mr. Robert Braine, editor of the Violin Department of *THE ETUDE*, has made an analysis of some of the significant essentials of the success of Sevcik. In this Mr. Braine has had the assistance of one of Sevcik's best-known American pupils, Mr. Ralph Wetmore, who has mentioned American violin virtuosi, Mr. Frank MacCallum, and the pupil of Mr. Braine, Editor of *THE ETUDE*.)

It has been said by Emerson that "if one attains supreme excellence in any department of human endeavor the world will beat a path to his door, even though he live in a wilderness." For years Sevcik was practically unknown outside of his native Bohemia, but he proceeded faithfully at the technical problems of violin teaching, sorting and tending of violin difficulties with which violin students are confronted until Fate placed a genius in his hands, and he introduced a Kubelik. The playing of other masters attracted his attention, and as a natural consequence violin students flocked to his studio from all over the world.

### THE MAN WITH A SINGLE AIM.

Sevcik's success is only another instance of the triumph which attends the efforts of him who addresses himself to a single task, and devotes all his energies to the work of performing it. Sevcik, with his logical, methodical mind, saw that while technique is not the supreme end to be attained in musical art, it is necessary to be made without an adequate technique. Technique is the wing which bears us onward in our flight.

A musician may glow with temperament and have a soul of fire, but with an inadequate technique he can express nothing, and his temperament is of no use to him, and his temperament is of no use to him.

The technical work *Four Thousand Exercises* has made Sevcik's name justly famous. The violin student may well be appalled at the idea of four thousand exercises, but the voluminous works of Sevcik can be regarded as a kind of encyclopedia of technique and, under the advice of his teacher, the student can select those portions which are best suited to his needs. It can be fairly said that the previous writer has ever treated in the technical difficulties of violin playing so exhaustively. Every conceivable difficulty is provided for. Even the greatest difficulties—double harmonics, fingered octaves, etc.—are treated in a lucid, progressive manner which cannot fail to bring success to the pupil if properly practiced. Some violin teachers work so thoroughly the older ones seem to have an unending practice against Sevcik's technical works. In most cases this comes from pure ignorance. It is as demerol without examination. It is as absurd for a violin teacher to feel a prejudice against those works as it would be for a mathematician to be prejudiced against the multiplication tables.

### AN INTERVIEW WITH A PROMINENT SEVCIK PUPIL.

Not long ago I had the pleasure of discussing the methods of Sevcik with Mr. Ralph Wetmore, an American violinist who studied with Sevcik in Prague after having been a favorite pupil of Joachim and Hallé in Berlin. Mr. Wet-

more gave me the following account of Sevcik's personality and methods:

"Sevcik was born in Horazdovic, Bohemia, in 1852. He is of moderate height and figure, has medium features, a kind face, full of intelligence, and his dark hair and beard are sprinkled with gray. With the kindly inclination of having only one eye—the other having been injured, by the snapping of a violin



OTONKAR SEVCIK.

string—he seems to be able to see more faults in a pupil than a dozen other teachers with unimpaired eyesight. When he is in a good humor—which is pretty much all the time—he is of a very jovial disposition. He suffered many hardships in his youth, yet gained experience as a concert violinist, but hardly in the sense that applies to Kreutzer, Kubelik, or other noted violinists of similar rank. He is able to play the great masterpieces whenever he desires. He also at various times held positions as concertmaster of orchestras of good standing. It is as a teacher, however, and as a writer of technical violin works that he is chiefly famous. Outside of this he has composed nothing of importance.

"He was teaching privately in Prague when I went to him, although he had for some years been head violinist of the Prague Conservatory of Music. In the spring of 1909 he removed to Vienna, where he is at present teaching in the Royal Conservatory of Music. In the latter institution he is at the head of the Meister-Schule (Master-School) of violin playing, and at the head of the great pianist, at the head of the Meister-Schule of piano playing in the same institution.

"Sevcik teaches privately at Vienna and also at Pisek in Bohemia. Pisek is about five hours from Vienna, and as soon as he has finished his work in the latter city he goes to Pisek for two or three days of each week for recuperation as well as teaching. In Pisek he goes walking all morning and teaches in the afternoon. He is a great

believer in physical exercise for hard-working musicians.

### COST OF STUDY.

"In Prague his fees for instruction were \$10 each for four lessons and \$5 for half-hour lessons. I do not know whether the fees are the same now, but I have heard rumors that late arrivals were obliged to pay \$12 per hour. In Prague the cost of the materials (room, board, strings, etc.) for a student was never less than \$40 per month, and in Vienna at the present time it is not less than \$50 per month. With the cost of one hour's instruction weekly, it will be seen that the American student going to Vienna to study with Sevcik must count on a minimum expenditure of not less than \$100 per month. This is the very least that one can expect on, and it would be easy to spend a great amount in so going a capital as Vienna.

"The lessons are as a rule half hours, unless the pupil has arranged for full hour lessons. Sevcik does not insist on two in the morning, but he does go along with one half-hour lesson weekly.

### WHAT SEVCIK REQUIRES.

"For admission to his class as a pupil an ordinary knowledge of the violin is sufficient, if coupled with talent. He sometimes (very seldom) takes beginners, but only if they are exceptionally talented. He always suggests to the pupil that theoretical studies are necessary, in connection with the violin studies, but never absolutely insists that the pupil shall study these branches. I have never heard of him advising the violin pupils under his instruction to study piano or other instruments in addition to the violin.

"He has no pupils' orchestra, pupils' string quartet or other forms of ensemble work under his own care, but when he teaches in connection with a conservatory, such as the one in Prague or Vienna, of course his violin pupils get the advantages of ensemble work, which is always made a part of the curriculum of such institutions. He believes that orchestral studies in moderate doses is good for all violinists, soloists or otherwise.

### SEVCIK'S TEACHING METHOD.

"Sevcik's manner of teaching is not radically different from that of other teachers. It differs only in the application of specific remedies for specific technical ailments. He is such a remarkable specialist in violin technique that he sees at a glance the pupil's weak points, and immediately sets to work to correct them. I cannot say that he exercises any special magnetic or hypnotic influence over his pupils as it is claimed by some great teachers. His pupils gain their greatest inspiration from the fact that he inspires them with complete confidence that they will surely gain the skill they need if they follow his instructions implicitly. He impresses his pupils with the idea that if they would succeed, they must keep steadily at it. He insists on, he insists on, not less than six hours a day practice of the most careful, concentrated description. This is the minimum amount will permit it. He is expected to do more. The practice which should be given to purely technical work, studies, etc., is left to the pupil. Sevcik assigns enough work in the lesson to take up about eight working hours daily, and makes it to the pupil what amount of time should be assigned to each branch of study.

"During the lesson hour he criticizes the pupil's playing, or illustrates by playing himself as the mood strikes him. He uses his own technical exercises principally, but occasionally has recourse to the 'bread and butter' studies—Kreutzer, Fiorini, Rode, etc.—when he thinks they would benefit the pupil. Playing from memory is part of his system. Certain studies and exercises must be memorized, as well as all sorts of pieces necessarily in ragtime, Vieuxtemps, Wieniawski, and others of that grade.

"Holding the violin flat and practicing with the lower half of the bow are two of his specialties. He insists that his pupils shall master the lower half of the bow. In his teaching he uses a moderate position of the elbow, neither too high nor too low. I have never heard of him teaching or advising the use of finger gymnastics or studies of the hand and fingers apart from actual playing. He no doubt considers the practice of his technical exercises and other works for six or eight hours a day with the violin attached to the hand, as one of the best means of developing the fingers, wrists, etc. His constant gospel of advice is, 'Practice the things you cannot do instead of spending your time on things you already can do. He forces his pupils rapidly, and respects a tremendous amount of practice from them, and in this way he has his pupils constantly overcoming difficulties. Nevertheless, it must not be supposed that he permits pupils to attempt the more difficult works for which they are not the technician. None can distinguish better than he between the pupil who is keeping himself by timidity to continue forward and the pupil who is continually making muddled attempts to play music far beyond his technical ability.

"Europeans go to Sevcik for technique and nothing else, although they get other things from him if they keep their eyes and ears open. The amount of interest in musical matters in Europe is so great, and opinions so divided, that every great man is bound to have his detractors as well as his admirers. It is not otherwise with Sevcik, and he is not without his critics. Many violinists assert that he kills the imagination and deadens the soul to higher conceptions; that he makes mechanical proficiency the end and not the means. These criticisms may be partially true, but I have never heard of Sevcik seemingly pays no attention to his detractors, and I have also never heard him express an opinion of other violinists.

"Perhaps the best testimony to Sevcik's greatness is the success of his pupils Kubelik, Marie Hall, Kocian and others. Among his pupils who are only less famous than this distinguished trio may be mentioned Zacharewitsch—who has had considerable success in England—Sascha Chatterton, Mariejorie Haywood, and Vivien Carter, all of whom are to be heard in America during the present season. There are others, however, who are so less fine players, though less distinguished by the hall mark of publicity.

"Sevcik's success comes, no doubt, from his thorough manner of treating the technical side of violin playing, and from his quickness in perceiving the shortcomings of his pupils and applying the proper remedy. It cannot be denied that he has founded a distinct 'school' and possibly his school has reached the limit of its importance. None the less, Sevcik stands out as one of the greatest masters of the art of violin teaching in his day and generation."

## ADVICE FROM KUBELIK.

A message from Kubelik on the art of violin playing is always welcome, since in the popular mind this famous artist stands for all that is excellent in violin playing. A history of the career of Kubelik reads more like the romance of a young prince than it does that of a musician in this prosaic day and age. Originally the son of a poor gardener, his genius and industry have brought him great fame and fortune. Universal admiration for his splendid talents as a musician and sterling worth as a man, enabled him to win for his wife a countess, who aside from her noble rank, is a beautiful and lovely woman. He has three children of charming daughters, including twins, who at an early age are clever violinists. The story of his life is full of inspiration for the struggling violinist. As showing what can be accomplished in the face of seemingly insurmountable difficulties.

Kubelik owns several of the finest Stradivarius violins in existence, including the famous "Ferraro". Stradivari is considered by many authorities as the finest Stradivarius violin in existence. Kubelik expects to give up concert tours in 1915, he having fixed that year as the date of his retirement from the arduous duties of a traveling artist. His advice to students is as follows: "The standard of violin playing has increased of late years, which is not surprising when one considers the enormous duties of a traveling artist. He studies steadily for years devoted hours daily to mastering the intricacies of the instrument."

Paganini's command of technique, which no student should ever forget, his day to day work was influenced by the influence of the "Eviol" which must not be considered part of the equipment of every modern violinist. I make this statement with all respect and reverence for the great master, whose influence on violin playing has been enormous, simply to illustrate the advances made in the science of the art.

"Artists are born, not made," but the greatest natural ability requires a tremendous amount of hard work and steady, intelligent appreciation to develop them to their fullest extent.

Who have known many brilliant students who have given great promise in their early days, quite left behind in the race for fame and fortune by their less naturally gifted but more diligent companions.

Each year, owing to the enormous competition, it becomes increasingly difficult for students to obtain positions as soloists, although, owing to the increased demand for orchestral music throughout the world, there is a steady demand for violinists in orchestras.

"The greater difficulty of the modern violinists is to be able to interpret the works of all the great masters, as the executive is called upon to master so many different styles." Every composer has his own individuality, and when writing for the violin he naturally imbues the composition with his own original ideas, colors and effects. He hears the imaginary sounds of the instrument floating through his brain. The executant must understand what the master intended and endeavor to transfer the music as the composer felt it.

"As each great composer had a different idea of the individuality of the violin, this means great study for the violinist, as to the composition by Bach, requires quite a different manipulation of the bowing and finger pressure than in a piece by Saint-Saëns, and a still greater

contrast to these is contained in works by Paganini.

"The performer must sacrifice his own individuality in rendering works by composers whose first consideration was the music, not the executant."

"In playing the positions which were written were a view to showing the accomplishments of the virtuoso the violinist is allowed to forget the composer in his own interpretation of the music."

"The student should procure as good a violin as possible, care being taken that the tone is pleasant to the ear. Nothing is more trying to the nervous system than unpleasant sounds."

"The tone of a violin greatly depends on its strings and the proper placing of the bridge and sound-post. The sound-post is the little wooden pillar inside the instrument situated about a quarter of an inch behind the right foot of the bridge. Should the bridge or sound-post be only slightly out of place, the finest 'Strad' will sound like a \$3 fiddle."

"I would recommend all possessors of violins to have them examined by an expert in order that the best results may be obtained. My experience is that most violins can be improved by paying attention to these details."

"I have known students almost driven to despair and loss of weeks of work in the vain endeavor to produce certain notes with a pure tone, not knowing that the difficulty arose from defects of the instrument, properly adjusted, or possibly being slightly out of place, or the bad quality of strings."

"It is false economy to play too long without changing strings, as a string, after being used for a certain time, remains in the student's mind, his intention, and time is lost by unnecessarily repeating a phrase."

"Beginners should commence their studies with a competent teacher, as correct progress can only be made on a proper foundation, and bad habits, once acquired, are difficult to eradicate. So commence properly."

"When practicing, the mind should be entirely concentrated on the work in hand, if the thoughts are allowed to wander, no good result will follow, and consequently it is not advisable to play too long without a rest."

"When the student feels his brain refuses to grip the music—stop at once. Each individual should arrange his studies to suit his physique, and on no account continue his exercises when the mind is fatigued. Nature's "hours-tires" take advantage of this; my advice is intended for diligent students only."

"I strongly advise all students to attend to physical culture, avoiding exercises which tend to stiffen the wrist and interfere with the flexibility of the fingers."

## A PLEA FOR BROADER MUSICAL CRITICISM.

Is his admirable work *Studies in Modern Music*. Mr. W. H. Hadow has the following pertinent remarks to make upon the subject of criticism:

"There are and always have been some musical critics who are great enough to be generous, but their number is small and their work is too frequently overpowered in the babel of the present time. For the rest we must only conclude either that their exclusive study of rule and precept induces a narrow and illiberal temper, or that they write with an invincible sense of their responsibility, that it is so easy to carp, it is so easy to point an epigram at the immaturities of a new genius; and the newspaper is always, for the moment, in sympathy with the attack.

## VIOLIN PRODIGES RARELY MATURE SUCCESSSES.

I THINK it was Goethe who said that if every human being advanced in mental development during his whole lifetime as rapidly as he did during some portions of his early years, nearly every one would become a genius. That is peculiarly applicable to musical prodigies.

A new prodigy—"wunderkinder" the Germans call them—has appeared in Europe in the person of a little ten-and-a-half-year-old Hungarian boy named Laciña Ispati. He has been a pupil of Arrigo Serato, a celebrated Italian violinist. The boy has the custom, long hair at six weeks' length, and an incredible technique for one so young. He is said to play the Paganini concerto with marvelous skill and knows the twenty-four caprices of Paganini by heart. Moreover, instead of playing in the mechanical parrot-like manner common to most children, he plays with a depth of sentiment and understanding of the music which have simply amazed leading critics with astonishment. As a result, it is predicted that he will become one of the world's greatest violinists.

There are prodigies in all professions. We have seen boys ardent from Harvard at 14, and infant lightning calculators who can do the most abstruse problems without putting pencil to paper. Little Miguel Alberto Namtali, a seven-year-old boy living in New York, can do arithmetic in five days of the week a given date fell upon for many years back. Other instances could be cited without number of where mere children could perform musical problems which would be impossible for the most intelligent man. Yet it is strange how few of these infant wonders achieve a really enduring success in life.

It must be a few of them, such as Mozart, Paganini, Wieniawski, Sarasate, Ole Bull and others, fulfilled their early promise, but the great majority fall by the wayside. Why is this? The reason is not far to seek. The human brain, like the human body, requires a normal time to develop. In the case of abnormal and of bad organics for the future if a twelve-year-old boy should have obtained a height of six feet, with all the bodily proportions of a man of thirty. So it is abnormal for a boy of ten to have the mental powers of a mature man. These marvelous little people are like flowers which have been ripened on a miniature tree in a hot-house. Nature finishes their tree too soon, their mental development becomes arrested at an early age, and is used in a homely expression, "they go to seed."

## UNWISE PARENTS.

Judicious parents are often responsible for the loss to art of these bright young talents. In practical everyday life, when a child shows normal brightness in his studies, the average parent consults a doctor. The wise doctor usually advises that the child be kept out of school a year or so, and encouraged to play children's games in the open air as much as possible, until the brain will not develop too fast. In the case of unusual musical talent, parents usually take the opposite course. They are ordinarily proud of their child's talent, and permit to practice long hours, and force it as is kept busy playing in all sorts of social affairs, and all sorts of social affairs, stuffed with indigestible food at late

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## The Children's Page

Edited by JO-SHIPLEY WATSON

### "TOURING MUSICIAN IN FEBRUARY.

Did you ever stop to think of February as your month? It's Lincoln's month and Washington's and St. Valentine's, too; but it belongs to music students as well. Come, walk along with me, and see what we can find in our music country.

February 1 two noted teachers passed out of sight. J. Adamson, of Leipzig, died 1912. We know him by his theory and harmony books, and many know him as their teacher at the Leipzig Conservatory. Sterndale Bennett, who taught in the Royal Academy of Music in London, died February 1, 1875. He was a scholar who wrote big things that are highly finished and hard to play.

Who can remember the Italian who died February 2?

Ernst, I know, Palestrina; 1594.

Such a long time ago that a fog of legend has gathered around his name, but we know the effect of his genius upon church music, an influence that has reached to our twentieth century. Now comes February 3. Who can tell about the lad who came into being that day?

Yes; it was Felix Mendelssohn, born in Germany, 1810.

I always think of sunshine and birds when you say Mendelssohn. Not that all his music is light and airy, but somehow he always seems to be singing to the clouds. Here comes February 4, with Michael Costa, a Spaniard, born in Naples, and reared in London, a director of note. I think everyone will recall February 5.

PAUL: Let me. It was Ole Bull, born in Bergen, Norway.

The "flaxen-haired Paganini" who played his own compositions so beautifully and who was wise enough to stick to them. His popularity in the United States was enormous. Here comes February 7. Let us remember the date by Wassy Saffonoff, born in Russia, 1852. Like all Russians, he was an officer first and a composer afterward. He is well known in our country by his conducting and by his pupils, Scriabine and Leharine.

Now comes February 8, a good date to recall because it gave us Victor Herbert, born in Dublin, educated in Germany, and died in America. His light operas are well liked, as is the more serious one called *Natoma*. Now let us jump from this genial Irish-American to Johann Dussak, born February 9, 1791, a Bohemian pianist who was in high favor at court. He studied with Emanuel Bach, and composed some good things. If you want to practice real glittering finger passages hunt up Dussak's sonatas. Who comes February 12?

Ernst: Please, Mr. February, it is the Italian violinist, born 1821.

Very good. And what about February 13?

Ernst: I know Wagner died, and so did von Bülow.

Two great lights in musical Europe—Wagner died in Venice, 1890, and von Bülow died in Cairo, Egypt, 1894, and another great light came in that day.

Leopold Godowsky was born in Russia, February 13, 1870. A great pianist and composer, and greater still as an arranger of Chopin's studies.

On February 16 we can chronicle the death of Dr. Leopold Damrosch, in New York. To him we owe the beginnings of Germán opera at the Metropolitan. All students know Louis Köhler and his two study books, op. 112 and 128. He died in Königsberg this date, in 1886. Who can tell about an Englishman named German, who was born February 17, 1827?

PAUL: I can. It's Edward German. He wrote descriptive music plays for a production of *Henry VIII*. I can play some of these dances, too.



SCHUBERT COMPOSING "THE SONG OF THE LARK."

Good! His music is always cheering and refreshing. We must not overlook Glinz, the Russian, whom Liszt called "The Prophet Patriarch." He moved among distinguished people, and counted Tolstoi as his friend. Now comes a sensational violinist, Paganini, born February 18, 1781. He was in some respects the greatest genius of his age, but his compositions are not remarkable for depth. It seems strange that Schumann, Liszt, and even Brahms, should have founded great works upon his themes. Kubelick is the present-day interpreter of Paganini. February 19 brings us another Italian. Who can tell?

HERBY: It's Luigi Boccherini, born at Lucca, Italy, 1740. I can play his *Minicette*, but of the other four hundred and sixty-six pieces he wrote I don't know a thing.

That's not to be wondered at, Henry. They were not deep in the true musical sense. Boccherini was a soldier of fortune, always poor and always haunting a position.

February 20 gives us a trio of talent. De Bériot, in 1802, a Belgian violinist, who gave us the modern Belgian school of violin playing. Vicincenti, his pupil and disciple in 1820, and Emmy Destinn, in 1821. Destinn, the actress and opera singer, who bore this day in Bohemia, 1878. Perhaps you will hear her sometime at the Metropolitan. Now comes a composer so well known that he needs no introduction: Carl Czerny, born 1791.

AND: I simply adore him and his old studies.

My, my, Ada! Don't say that. Leschetizky and Liszt were his direct descendants, and what would modern pianists

be without them? Carl Czerny, my dear, is like a tonic-bath, stimulating and good for all us.

February 22 brings us to Niels Gade, born 1817 at Copenhagen, an intimate friend of Mendelssohn and Schumann. His compositions are colorful and tinged with the Scandinavian folk-song. Hugo Wolf, the song writer, died February 22, 1903. He never knew the admiration that was given his work. He worked and suffered alone, dying like Schumann, with a broken and shattered mind.

Widor, the French organist, comes February 23, 1845. When we go to Paris we must be sure to hear him play. All about him we must write, February 24. MARK: Handel, Handel!

I knew we could not forget him and the *Messiah*, that is always given at Christmas. There is still another composer for this date—Cramer, born 1771. We cannot dislike J. B. Cramer. He gave us *Etudes*, to be sure, but they are beautiful little masterpieces—something like Mendelssohn's *Song Without Words*. Just remember, my dear, that they are also very excellent practice. We must record the death of the Irish poet who gave us so many texts for our songs—Thomas Moore, died February 25, 1852. What a delightful journey we've had through Melodyland in February!

### SCHUBERT'S GREAT MODESTY.

THROUGH his entire life Franz Schubert was the most modest and unassuming of men. This is one of the reasons why he was a really great composer. He was so plain and simple in all of his habits and desires that he seemed like an ordinary business man of Vienna. As a matter of fact he was anything but a good business man. He never saw any thing like the right valuation upon his own products. Songs which are now immensely more so-called than his, and a few pennies. Music came so easily to him, and there seemed such a never-ending supply of it that he undervalued his own ability. Not all of Schubert's songs, however, were successful, and there can be no question that his publishers occasionally lost money upon some of his compositions.

It is said that his famous song, *Hark, the Lark, was written upon the bank of a hill of fare in a summer garden*. The story runs that Schubert and his friends were sitting together and the skylark singing far above their heads. Schubert, who was never a melody man, this instantly suggested a note of lovely words. *Hark, the Lark*, he sketched out the tune and, to his astonishment, during the next masterpiece which he found in concert halls all over the world four years after his death. Schubert little difference between this song and the dozens of others he was turning out

all the time. Schubert desired to meet Beethoven, from forcing himself upon the great master with the greater reputation. He had little of his work that he had no means of appreciating it. Finally, during his last of Schubert happened to read the name Beethoven's best known composition. He made him come to his house at once. There Beethoven told him that he saw of the greatest and most loved person-alities in musical history.

In proof against this word "failure," I've seen behind it. The only failure in our own ought to be in failure in cleaving Eliot to the purpose he sees to be best.—George

### A VALENTINE MUSICAL.

Once club of twelve girls gave a Valentine Musical last year that was a decided success. Everyone said "Oh, there's so little Valentine music; how can we?" After a thorough hunt we decided we had an abundance of material to use, and we used it, too, from the first group and everyone played, and everyone had a good time, and we spent less than six dollars.

A Valentine affair is the easiest to make odd, pretty and attractive at small expense. Use red cardboard hearts of all sizes and in profusion for the decorations. Have all the club members dress in white, with trimmings of small red hearts. As favors use stuffed paper hearts with golden dots.

When our members and guests had arranged our leads, handed us heart-shaped booklets, and told us to make as many words from Handel, Paganini and Mendelssohn (three February musicians) as they could. She gave us fifteen minutes to make a scramble, and the winner received a prize of a heart-shaped apron.

Next, our leader told the guests that in the rooms downstairs were hidden hearts. There was a scramble, and the one finding the most was rewarded with a box of candy hearts.

Then came our musical program. The girls in white, with the trimmings of the paper hearts, looked very effective as they sat around the piano.

### PROGRAM.

Merry Mood.....	Mark
Five-Fif (four hands).....	Mark
Queen of Hearts.....	Legge
Teasing.....	Becher
Sweethearts.....	Von Wilt
Coquette (four hands).....	Lindsay
Heart's Devotion.....	Delibes
Coquette.....	Cohen
Scarf Dance.....	Martin
Handshakes.....	Chaminade
The Flatterer.....	Chaminade



SCHUBERT'S MEETING WITH THE DYING BEETHOVEN.

After we had finished the program two refreshments, consisting of heart-shaped ice cream bricks and wafers. "Dan Capri" the leader read a telegram from the February musicians which was hidden all over the house. This was read and posted on pictures led the way to a favor a silver variety box. And we all voted this the best party we ever had.

Singing Teacher: "Now, children, give us Little Drops of Water." Principal (whispering): "Careful, silence, ginger in it."—Woman's Home Companion.



## THE WAY MOZART COMPOSED.

Mozart wrote music quite as other people write letters. He wrote songs for his friends as he would write in their autograph album, he cared not what became of them. Many of his pianoforte works were composed for his pupils, Allegros, Rondos and sets of variations were turned out for the occasion.

Gregg tells that one time, when he was in Vienna, he saw the MSS. of the D minor concerto for piano. "In the finale Mozart was in some way or other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A stroke of the pen over the excellent piece, a new finale, the one which we all know!" We see from this that there was no laborious search for the lost thread.

Mozart has been likened to a beautiful Greek girl, who dived upon the magic stage of life with a lightness and grace never equaled before or since. He gave with a lavish hand from a seemingly inexhaustible store. He was born as Haydn was winning his first success. During his short life of thirty-five years, Cherubini, Beethoven, von Weber and Meyerbeer came into the world, and Handel and Gluck were taken out of it.

His genius was so transcendent he scarcely needed to borrow from those who had preceded him, though he gave abundantly to all those who followed him.

## THE STORY OF MOTHER GOOSE.

BY C. A. BROWN.

WHAT a census it would be if they could all be counted—alike the babies that have been rocked and sung to sleep with Mother Goose's melodies! We never think of her as being a real, live, person—which she truly was—for she belonged to one of the old wealthy families of Boston, where she was born, and where she lived for many long, useful years.

The name of her eldest daughter was Elizabeth Goose. And on the 8th of June, 1715—just sixty years before the Revolution (almost two hundred years ago)—this Elizabeth Goose married a very capable and industrious printer by the name of Thomas Fleet. The young couple were united by that celebrated old Puritan minister and witch-hater, Cotton Mather.

The first baby that came to the Fleet house was a little son. Of course, Mother Goose, like all good grandmothers, was perfectly delighted. She spent most of her time about the nursery. Even when she went about the house on other duties, she was constantly singing, in perhaps not the sweetest of voices, the old-fashioned songs and ditties she had learned in her own youthful days. It annoyed the whole neighborhood—it was particularly harassing to Mr. Fleet, for he was a man who was fond of being quiet. He laughed at the fun at her, but it did no good. She loved that little grandson so much that nothing else in the world mattered.

So Mr. Fleet found that he would have to submit; but he was just shrewd enough to make good use of the disturbance. One day he thought to himself that he might collect all these rhymes and melodies as they happened to come from the lips of his good mother-in-law, as well as any others

of the same kind that he could gather from different sources; then, being in the printing business, he could easily publish them for the benefit of the world.

Following out this scheme, he soon brought out a little book with the title of "Songs for the Nursery; or, Mother Goose's Melodies for Children." Printed by T. Fleet, at his Printing House, Pudding Lane (which is now Devonshire Street), 1719. Price, two coppers.

This title was meant as a joke at his mother-in-law—the too fond grandmother; for Mr. Fleet was one of those sharp-tongued, witty people who are so willing to make game of either friend or foe, if only they can provoke laughter at some one else's expense.

## CHARLOTTE'S DAY.

INTRODUCTION:

She hurries to school  
*Allegro, con fuoco*,  
Studies "Math," first hour,  
*Adagio sostenuto*.  
She eats bon-bons at recess,  
*Altezza subito*;  
And talks to Charles,  
*Tout con variations*.  
She walks home to lunch,  
*Piu animato, ma non troppo*;  
And practices half an hour  
*Andante espressione*.  
She looks at the clock  
*Con moto*,  
It's only quarter past,  
*Minor*.

Kate's coming down the street

*Presto alla tedesca*.  
She closes the piano  
*Allegro vivace*.  
Charles joins them,  
*Trio—con tutta forza*.  
They play ten minutes  
*Presto agitato*.  
Charlotte forgets her music lesson,  
*Ben marcato*.  
Miss Marsh telephones,  
*Pezante*.  
Charlotte's mother looks,  
*Risolato*.  
Charlotte promises.  
*Chiarissimo*.

FINALE.



THE NEW PRESSER BUILDING.  
Food photograph taken January 1, 1912

## Publisher's Notes

A Department of Information Regarding New Educational Musical Works

## Mail Order Music Buying.

At foot of column next to Publishers' Notes we print an etching of our new building, a ten-story, fire-proof addition to our present building and immediately back of it, connected by bridges and a tunnel. It will be seen that the building is exteriorly finished and it will be possible for us to occupy some portion of it about the time this issue reaches our readers.

Our business is that of a mail-order music-supply house and there are a number of reasons why it is very much to the music teacher's and music school's advantage to place all, or the greater part of their orders through this house. We might first say that the new building will furnish us with such accommodations as will make it easier and more convenient to fill orders promptly and satisfactorily. Our business during the current season shows a very consistent gain.

There are few music houses that carry a stock large enough to supply the needs of even the ordinary teacher, and it is therefore advantageous to buy by mail from a house that carries such a stock as ours—perhaps the best selected, if not the largest of any in the country.

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In addition to the above primary advantages of mail-order buying, it must be considered there are other conditions of great importance. Our publications are used to a greater extent than any other like publications. There must be good reasons for this. We publish only carefully edited and prepared editions, on the best paper and with the best lithography.

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\$600 Price Offer We desire to impress it on those interested that the time for the closing of the Etude Vocal Competition has been advanced to March 31st. We are in receipt of a large number of manuscripts from all quarters, showing a wide interest in the competition. During the next two months we expect to receive many more. All the numbers submitted will

be judged with the utmost care and will receive equal consideration whether the composers be known or unknown. Any composer may be represented in any or all classes and by as many songs as he may see fit to submit. All unsuccessful manuscripts will be returned to the sender just as soon as possible after a final decision has been reached.

A complete schedule of prizes and conditions will be found in another column.

## Introducing The Will have Invari- Etude Where It We ably found that do the Most Good.

one of the very best times of the year for the teacher to introduce THE ETUDE in musical homes is in February. The holidays are well over and pupils are at the height of their best work. Musical interest is at its zenith. Then a few words to the parent will bring him to realize that a paper like THE ETUDE is the force most likely to maintain that interest throughout the year. The best teacher on earth cannot supply at the lesson the thousand and one necessary supplementary points which THE ETUDE emphasizes. A musical education without these points is only half an education. In very many cases THE ETUDE is just as essential as the lessons themselves. So convinced of this are many teachers that they put a subscription for THE ETUDE upon the first bill when they receive a new pupil. THE ETUDE is just as vital to the pupil's success as the compass is to the navigator. It is not extravagant to say that the teachers who introduce THE ETUDE consistently and regularly will enjoy their work much more and reap larger financial benefits. The best way to make a start is to make a thorough canvass of all of your pupils and ascertain which ones do not take THE ETUDE. Then send us a list of these names. We will send sample copies at once to the names you select. With this introduction the teacher should have little difficulty in securing a subscription. On another page we give a list of the valuable premiums which may be earned by securing subscriptions. Remember, a regular subscriber pupil is far better for the teacher's interests than the one who only gets a copy occasionally. The regular subscriber gets the Summer issues, which keep up the interest through the vacation season. We have several special plans that help teachers and ETUDE friends obtain subscriptions from among pupils and music lovers. We shall be glad to send full information upon request.

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phies are sold with all the essential factors retained and all the chaff left out. Leather bound copies may be had for \$1.50 each volume.

#### Easter Services

We have in preparation a new for Sunday-school. Easter Service for Sunday-schools, which will be ready early in February. Last year we had a very fine and successful Service entitled "Dawn of Hope." This last named Service is also available for this year. Our Christmas Services both this year and last were flattering successes. The new Easter Service will be a particularly good one; bright, cheerful and brilliant—a collection of choruses, readings and appropriate recitations.

To anyone sending us a 2-cent stamp we shall be pleased to send a sample copy of either the new Service or the "Dawn of Hope."

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#### Editions Reprinted

A number of volumes in the Presser Collection are in the course of reprinting, showing its continued popularity. The Prayer Collection, besides being the cheapest, is the best printed, the best bound, and on better paper than is any other American reprint edition. There is every reason for its popularity. Dealers and teachers are alike interested.

The First Part of the series of our 50-cent collections, is reprinting after having been reprinted many times before. It is a collection of 34 beginner pieces of high and melodic character. We issued one of Mr. Frederick W. Root's series "Technic and Art of Singing" is on press, the Opus 27 "Scales and Various Exercises."

One of our older literary works continuing to prove the judgment of the earlier days of this house. We reprinted an English work, "The Musician," by Ridley Prentice. Three of these volumes are on press at this moment, grades 1, 2 and 3. The "Famous Composers" series consists of many of the best compositions by classical writers, arranged in six grades beginning with the easiest and ending with the most difficult works written for the piano. The "Famous Composers" series by teachers and music lovers generally because nothing could help more toward the better understanding and enjoyment of beautiful music.

#### Nursery Songs

This work will continue to be one of our best sellers during the present month on the special offer, as the work is now on press and will appear from the bindery in a few days, and those who have ordered in advance will receive their copies. We have added during the last month four or five more pieces to the volume. These nursery songs are traditional. The musical settings are those that we all have heard drive children in advance.

The special offer price is but 15 cents.



**KEEPING MUSICALLY ALIVE** means taking advantage of all the forces leading to musical success. Again we select a letter from the hundreds which continually come from readers all over the musical world, saying: "THE ETUDE grows better with each issue."

"I wish to express my delight in the current (December) number of THE ETUDE. I believe it is the best yet, and every month I find a value far greater than I could get in a single lesson from the most famous teacher. Of this I am sure. Furthermore, I obtain in THE ETUDE everything necessary to keep me musically well informed, up-to-date, and musically alive."

ELLA M. WALKER,

Penna.

If you have felt the vitalizing, stimulating, inspiring value of THE ETUDE why stop until all of your musical friends join THE ETUDE club! One friend in the Middle West sent us 100 other friends in one month.

#### A Few Suggestions

When ordering vocal music do not fail to state what voice or key is desired. Do not overlook adding your signature to your orders. It is surprising the number of orders received daily without any signature. This causes delay and disappointment; also write your signature clear and distinct to avoid error.

Express packages prepaid by us have our prepaid label on same and consignee should not pay any further charges.

#### Blank Books.

Our edition of blank books has never been quite satisfactory to ourselves. We have reworked the new edition which we are announcing to keep the good points of the old, that is, we will have the same fine ledger paper and plain ruling, but will have a stronger and more lasting binding. These books will be ready about the time this issue goes to press and for one month we are going to make a special price in order to introduce them.

We will sell the 24 page six stave book for 75c a dozen; 24 page eight stave book, \$1.00 per dozen; 35 page eight stave book, \$1.25 per dozen; 64 page, eight stave book \$1.60 per dozen. Any quantity can be ordered and if cash accompanies the order, the books will be delivered postpaid. Any one who desires the old editions can still obtain them but at the old prices.

#### The Hall of Fame.

We don't believe that it is necessary for us to say to our subscribers that the "Hall of Fame" given with the December issue is by far the most important musical picture we have ever been able to offer to the musical

public. We know that our efforts to present this have been fully appreciated. We were fortunate in having at our disposal modern printing, thus enabling us to give it without charge with the December number.

The picture on slightly heavier paper but otherwise exactly the same as the December issue, printed in photobrown, is for sale and will be delivered postpaid, packed in a strong tube, for 25c.

#### Instructive Album for the Pianoforte,

by Carl Koelling. We are pleased to continue this work by the popular composer, Mr. Carl Koelling. This work has been a labor of love for him. He has spent his off moments for many years in the preparation of this work. The pieces are all original and have never appeared in any form previous to this. The work can be used with any pianoforte method and the pieces do not go beyond the second grade. For an album of encouraging, pleasing pieces, no work will excel this one. This work could be used to follow Maybelle's work in 25 cents.

#### New Beginners' Method for the Pianoforte.

The New Beginners' Method is now in the hands of the printer. It is the first part, entirely new. There will be no material used in this volume that has ever appeared in any other instruction book. The work has been done under the supervision of Theodore Presser who has had this method in mind for many years. The work will be along lines similar to his other work, "First Steps in Pianoforte Study," which has met with great

favor. It will, however, be much more gradual as it is intended for the very best beginner. In fact it is almost a kindergarten method. The work will appear in several parts, but for the time being the first part is the one we are offering.

Our introductory price is 20 cents. Every teacher should possess at least one simple copy of this work.

#### Instructive Piano Player by Geza Horvath.

These interesting numbers occupy a position midway between studies or exercises and set pieces. They are in grades two and three and are arranged in progressive order. Each piece exemplifies some standard device in technique in a manner musically interesting. There is not a dull number in the book. The work like this is particularly desirable to use with pupils who are averse to the drudgery of exercises which are purely technical.

The special advance price during the current month will be 20 cents postpaid, if cash accompanies the order. If charged, postage will be additional.

#### Virtuoso Pianist by C. L. Hanon.

We will continue the special offer on this important work during the present month. The Virtuoso Pianist is used portly in many of the most important schools and conservatories in Europe and this country. Many teachers the education of the advanced player. This work has been practiced thoroughly for a considerable period. Pupils who are sufficiently advanced to play the Velocity Studies of Czerny or similar works, may begin the Virtuoso Pianist.

The special advance price during the current month will be 40 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

#### Four-Hand Piano Pieces by F. Neumann.

This fine work is now ready and the special offer is hereby withdrawn. We consider this one of the best of four-hand books to be used for study, for sight-reading, for recreation or for practice in ensemble playing. All the pieces are good and interesting, very melodious and beautifully constructed. They are genuine four-hand pieces, not arrangements.

We shall be pleased to send the work to all who may wish to be interested.

#### Music Pupils' Lesson Book and Practice Record by F. F. Guard.

This is a little booklet such as is used by many teachers and pupils. It will be found valuable for keeping a complete record, all neatly tabulated, giving the hours of practice devoted by the pupil to each particular assignment, and such practice as is necessary for correspondence lesson. It also gives sheet music, books, etc. and will let the special price of this little book be 5 cents during the current month will be 10 cents.

#### Operatic Album for the Pianoforte.

This is a new album of selections from all the great operas, in the form of transcription and popular writers, by various standard and large demand books of the best. The selections will be chiefly in the intermediate grades suited to the average player. All the pieces will be carefully edited.



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At Home. The stark... again visited Mrs. Louise Homer, the Metropolitan contralto, at her home at 1712 21st St.

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The building now occupied by the Metropolitan Opera Company, New York... is to be erected near the Grand Central Station.

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# Questions and Answers

Helpful Inquiries Answered by a Famous Authority

MR. LOUIS C. ELSON  
Professor of Theory at the New England Conservatory

Always send your full name and address. No questions will be answered where this has been omitted.  
Only your initials on a chosen case will be printed.  
Only your questions short and to the point.  
Questions regarding particular points unanswerable in this office, not being in a way of interest to the greater number of *ETUDE* readers will not be considered.

**Q.** I am having an awful time with my *trio*. To realize that each note of the *trio* and cadence to *trio*. This is probably the most *trio* I have had since I started to do. The *trio* starts out *trio* to about what is for them—F, M, C, B.

**A.** Keep your hands always on a warm as a. Keep your hands off the time as you can. Keep the tips curved of your warm. Wash the hands frequently with warm water. Wash the hands frequently with warm water. Wash the hands frequently with warm water. Wash the hands frequently with warm water.

which extend to sing than the short sound of "tr" or the long "tr" especially upon a high vowel. Long "tr" is a compound vowel sounding like "ah" and "ee" together, and the first of these two in the vocalized vowel sound for the singer. The rule of the best American vocal tradition is to pronounce the word as "ah" only when a rhyme is made with it, as, for example,

"Twas but the morning of the week,  
On by the dance, let joy be unconfined."

Also if there is long vocalization or a so-called high note upon the word it may be lengthened into "ah" under all other lengthened into "tr" sound. To sing the word with the short "tr" sound may not very affect. The phonetic effect may not be discerned however. If one took the line, "The soul hovered ethereally," it is possible that the word "tr" might be affected but a deep aspirate pressure the long vowel would be entirely cut off. On account of the slight vocalization of the word, some vocalists pronounce "tr" and "tr" with a long vowel sound.

**Q.** It is almost older than market—*QUESTION MARK*.

A. This is almost as old as deciding which came first, the hen or the egg. It depends a little on what you wish to accept as music. Little on what you wish to accept as music. Little on what you wish to accept as music. Little on what you wish to accept as music.

**Q.** What would you class as the leading romantic composers?—K. B. M.

A. There are two schools of romanticism. One is the school of the other with music in its own general sense. In opera, Wagner and the school of the other with music in its own general sense. In opera, Wagner and the school of the other with music in its own general sense. In opera, Wagner and the school of the other with music in its own general sense.

**Q.** I have always been wired upon natural notation. I will not study despite the sufferings of my eyes. I am sure you have something to say to go by.

(1) (2) (3) (4)  
(5) (6) (7)

**How are the above played?—B. J. D.**

A. In the first example C is played in the right eighth note to the left in the half note the chord is repeated. In the third one the notes are in the order in which they are repeated in the order in which they are repeated in the order in which they are repeated.

**Q.** Does posture on the piano stool interfere as much as you think?—V. F. O.

A. Not in the least. Some teachers think the stool is not on a small corner will lighten the work for you. It should rather be on the piano bench, but the piano an excellent one. It should rather be on the piano bench, but the piano an excellent one. It should rather be on the piano bench, but the piano an excellent one.

**Q.** In other instruments than the violin practice exercises—New Student.

A. Almost all instruments produce harmonic vibrations. The strings of instruments produce harmonic vibrations. The strings of instruments produce harmonic vibrations. The strings of instruments produce harmonic vibrations.

**Q.** Why is it so many singers pronounce the word "trio" and the words "trio" with "tr" in a way of interest to the greater number of *ETUDE* readers will not be considered.

A. They use this pronunciation because it is



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NEW YORK SCHOOLS

QUESTIONS AND ANSWERS.

Continued from page 145

Did the fragments and other instruments refer to in the Bible have any resemblance to modern instruments... I.

A. Some did, but most of those did not. Jubel is mentioned in Genesis 4 as "father of the harp and organ." But the harp was of a different nature, with few strings, and not often longer than a child's arm. The organ, as the Hebrew speaks of it, was a wind instrument, and not the organ of the modern kind. The organ of the modern kind is a wind instrument, and not the organ of the modern kind. The organ of the modern kind is a wind instrument, and not the organ of the modern kind.

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Table listing musical pieces with composers and prices. Includes: Anghel, Ghiesbreght, Gavotte; Acher, Fugue; Bellini, March; Beethoven, Turkish March; Bach, E. Avarizing Spring; Bachmann, Serenade; Belli, Birthday Gavotte; Beethoven, Charming; Bellini, Spring Flower; Chick, Turkish Procession; Cella, Grand Gavotte; Paderewski, Op. 29; Gounod, Secret; Chopin, Mazurka; Liszt, Grand Etude; Mendelssohn, Wedding March; etc.

Q. With a violin correctly tuned to the pitch of the piano... A. With the strings of the violin tuned in the same octave, the deviation from the normal pitch of the piano is not very large. The difference in the two scales is only a few cents. There were military drums of the same pitch as the piano, and the Bible tells us to "play skillfully and with..."

Q. I am living a great distance away from the city and it is impossible for me to have the best and finest of the best students, will you please let me know what you can do for me?

A. A delicate, a good sound-producing mechanism would be much use. The standard construction of instruments of the kind is not used in this country. The sound-producing mechanism is not used in this country. The sound-producing mechanism is not used in this country.

Q. Is it necessary to be able to play off of the instrument at the moment before being able to receive music for a student?

A. No, indeed! Before you was the way to play on any instrument, although the advanced student will be able to play on any instrument, although the advanced student will be able to play on any instrument, although the advanced student will be able to play on any instrument.

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## BUSINESS HELPS OF VALUE TO THE TEACHER.

BY J. L. HICKARY.

Few people realize to what a great extent the work in city offices and business places has been simplified and lightened by various contrivances devised or invented for this very purpose. It is to be regretted that music teachers are somewhat backward in many things. We still have the lesson "pedlar" going from house to house, although, happily, the number is on the decrease. The studio or music room is a necessity to efficient work. Music and books are then at hand when needed. The room dedicated to musical work, adorned with pictures, equipped with piano, music cabinet and books, gradually acquires an "atmosphere" which, in itself, has a decided value to those who enter it for instruction, and this is really beginning to be recognized. A musical dictionary, a musical encyclopedia, and a few other books of reference, a metronome, two or three musical magazines, the catalogs of the leading publishing houses, are all necessities in a well-equipped music room, and may usually be found there, but there are some things less than enough to ignore them. The best work cannot be done without them.

There are several accessories, however, that might be added to the teacher's studio, which, while they can be done without, and while they perhaps have no direct bearing upon the pupil's progress, are yet helpful, useful and, if nothing else, they impart a business-like aspect to the teacher's activities.

### MECHANICAL ACCESSORIES.

First of these is the typewriter. Now, whether a teacher should use a writing machine or not is merely a personal matter. The fact is, however, that the type-written letter looks more business-like and, moreover, such a letter is much more likely to make a good impression, and therefore to receive more courteous attention than an untidy, illegible scrawl. A machine is easy to manipulate, and can be bought at almost any price from ten dollars up.

A duplicator of some kind is a very useful adjunct to a studio. It would save much printing. Notices, programs, etc., can be reproduced in any numbers. On the hectograph, which anyone can make for a few cents, colors can be used, and really artistic work done. Every pupil should have a great deal of practice in writing at intervals of all kinds, and espe-

cially major and minor seconds. With a duplicator such exercises can be had in any quantities, and there would be a marked improvement in the theoretical knowledge and the sight-reading of the pupils using them. The duplicator has proved very useful in another way. A teacher will often find one or more especially good exercises in some book that may not contain enough of other material to be worth buying. In such a case the exercises may easily be copied for the benefit of those who need them.

### CARD INDEXES.

There is no office or business house of any consequence which is not equipped with some card index system. The music teacher, no less than the merchant or banker, can systematize his affairs with something of this kind. A small card index cabinet can be utilized for appointments, times of lessons, the daily routine, accounts for lessons, music, etc., and those using this card system claim much for it. It undoubtedly simplifies matters relating to one's work, and renders data of all kinds more easily available.

While scarcely coming under the head of studio equipment, one of the most useful things for both teacher and pupil is the lesson book. In this the teacher at each lesson writes down the date and the work for the succeeding one. The pupil has no excuse for omitting anything he is told to learn or to practice. If for any reason the lesson is missed a note is made giving the reason. When it is made up the new date is given. This prevents any mistakes or misunderstanding between teacher and patron—a weighty consideration, indeed. Further, and not the least in importance, a book of this kind becomes an exact record of the pupil's technical progress, and the teacher, or anybody else, for that matter, can see at any time just what work has been done, and what remains to be done. This, of course, presupposes a prescribed course, which every teacher should formulate and go by. Too many teachers work in a haphazard way. A music teacher should strive to be progressive, up to date and alive to everything that offers a possibility of making his work more effective, easier and more remunerative.

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"He (Puccini) tells an amusing story of a little incident occasioned by the failure, which he says, brought him at least some little consolation, and atoned for much disillusion. A bookkeeper at Genoa, an ardent admirer of Puccini, indignantly at what he considered the outrageous treatment—for it was nothing else—meeted out to his favorite composer, went to the City Hall to register the birth of a daughter. When the clerk asked the name of the child, he replied, "Butterfly." "What!" said the official, "do you want to brand your child for life with the memory of a failure?" But the father persisted, and so as Butterfly the child was entered. A little time after this Puccini heard of the incident, and rather to the wonder to being the child to see him. On the appointed day, Puccini looked out of the window and saw a long stream of people approaching his front door. Not only did the father bring little Butterfly, but, as the first act of the opera from which her name was derived, others from which her name was derived, as well—in fact the whole surviving members of the genealogical tree, happily laughing at the end of a trying afternoon that was the most trying reception he had ever held."

I, myself, am good fortune—Walt Whitman.

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Pupils of Mrs. Rebecca Miles.
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